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A

DESCRIPTIVE AND HISTORICAL

CATALOGUE

OF

THE PICTURES

IN THE GALLERY OF

ALLEYN'S COLLEGE OF GOD'S GIFT

AT

DULWICH

By Order of the Governors

Price One Shilling

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CATALOGUE

OF

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IN THE GALLERY OF

ALLEYN'S COLLEGE OF GOD'S GIFT

AT

DULWICH

WITH BIOGRAPHICAL NOTICES OF THE PAINTERS
&c. &c.

Revised and completed to the present time by
Sir Edward Cook
(Author of "*A Popular Handbook to the National Gallery*")

[By Order of the Governors]

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1914

CONTENTS.

PAGE

Introduction:—

The History of the Gallery iv
Its Artistic and Literary Associations xix
Its Special Features xxiii
Previous Catalogues and Descriptions xxx
Arrangement of the Present Catalogue xxxiii

Plan of the Gallery xxxvi

Catalogue of the Pictures with Biographical Notices of the Painters 1

Contents of Show-cases in the Gallery 307

List of the College Plate 309

Appendix:—

A.—Extracts from the Catalogues of Noel Desenfans (1786, 1802) 312

B.—Will of Noel Joseph Desenfans (1803) 317

C.—Sir P. F. Bourgeois's Letter to the Duke of Portland (January, 1810) 317

D.—Extract from Will of Sir P. F. Bourgeois (December, 1810) 319

E.—Extract from Will of Mrs. Desenfans (1814) ... 320

Index:—

I. Alphabetical List of Painters, with the Subjects of their Pictures 322

II. Numerical List of Pictures, Painters, and Mode of Acquisition 347

613

INTRODUCTION

TO THE

CATALOGUE.

With the History of the Dulwich Gallery.

THE number of pictures described in the present edition of the Catalogue is 594. Of these, Nos. 548–594 were not included in the preceding edition. The Numerical Index at the end (p. 347) states (so far as can be ascertained) how and when each picture in the Collection was acquired. In the pages here following, some general account is given, successively, of the history of the collection; of the artistic and literary associations of the Dulwich Gallery; of its special features; of previously published catalogues or descriptions; and lastly, of the arrangement of the present Catalogue.

I.

The collection of pictures now placed in the Dulwich Gallery was not made, but grew. The larger part of the collection grew out of a succession of events which links together in a curious way the early annals of the British Stage, the partition of Poland, and the family into which the great Sheridan married. The Gallery, like many British arts, industries, and institutions, owes a great deal to foreign elements. Its largest benefactors were a Frenchman and the son of a Swiss watchmaker.

(1.) The history of the Gallery begins with the foundation of the College of God's Gift at Dulwich by Edward Alleyn, actor

and theatrical manager, in the early years of the Seventeenth Century. He died in 1626, and included in his bequest to the College a few pictures. These (28 in number) are of no artistic merit, being for the most part reproductions of conventional portraits of kings and queens. No list of the pictures bequeathed by the Founder is extant, but his Diary, preserved in the archives of the College, enables many of them to be identified (*see* the notes on Nos. 521–536, 537–545), and they included, in all probability, the portrait of himself, which is described, with some account of his career, in the Catalogue (No. 443).

(2.) The next bequest of pictures was made by William Cartwright, a bookseller and an actor of repute in a later period of the same century. His collection originally consisted of 239 pictures. A catalogue of them, in the handwriting of Cartwright himself, is preserved in the College archives, but two pages, containing pictures numbered 186 to 209, are missing. It is illiterate and often inaccurate, but its quaint descriptions, with the prices paid for the pictures, and in many cases the names of the painters, are highly interesting. Wherever the pictures can be identified, Cartwright's descriptions are quoted in the present Catalogue. Of the 239 pictures in Cartwright's catalogue, some were given away by him in his life-time (as appears from his own notes); others (46, as alleged by the College) were appropriated by his servants after his death, and a few were "probably destroyed," says Dr. Carver, "on account of their grossness, or have been lost through decay or neglect in past years." Particulars of Cartwright's bequest, which included many books of great theatrical interest, and "390 pieces of broad old gold," are recorded in the College Audit Book under date September 4, 1688. In "The joint and severall Answers of Francis Johnson and Jane, his wife, defendants, to the Bill of Complaint" of Dulwich College, which is preserved among the College MSS., the Johnsons acknowledge the appropriation of the property, including "several small pictures which we sold for 15*s*.," but they plead a set-off on account of various sums due to them for maintenance, for funeral expenses, and for debts of their master paid by them. The number of Cartwright's pictures identifiable as now in the Gallery is about 80. These pictures, bequeathed to the College in 1686, are, for the most part, of small merit as works of art, but they include many interesting portraits; among them, one of Cartwright himself, which is described, with some further account of him, in the Catalogue (No. 393). His collection comprises other theatrical portraits, and a series of the Lovelace family.

The pictures bequeathed by the Founder and by William Cartwright with some others were hung, until the year 1883, in the old picture-gallery or elsewhere in the College, and they are the subject of notices by antiquaries and others. Thus

John Aubrey, describing Dulwich College in his *Natural History and Antiquities of Surrey*, 1719, says: "In it [the picture gallery] are several worthless pictures, and some not so bad, viz., the Founder and his first wife [Nos. 443, 444], Henry, Prince of Wales [No. 417], Sir Thomas Gresham, Mary, Queen of Scotland; and several others given by Mr. Cartwright, a comedian, whose picture [No. 393] is at the upper end." In an appendix to his work, Aubrey refers again to Cartwright, who, he says, gave to the College "a collection of plays and many pictures; one, a view of London, taken by Mr. John Norden in 1603, with the representation of the city cavalcade on the Lord Mayor's Day, which is very curious." This picture and others mentioned by Aubrey have disappeared. A few years later, Robert Seymour, in his *Survey of London and Westminster and Parts Adjacent thereto*, 1734, thus describes the College pictures: "In the room where the churchwardens dine are several antient pictures, particularly of the Founder [No. 443], his Father, his Brother, his Wife [No. 444], and his Mistress, who by the picture was a most beautiful woman. There is likewise a picture of Prince Henry [No. 417], eldest son of James I., and several old heads of the Kings of England &c. [Nos. 521–36]. Joyning to this room is a gallery in which are likewise some good pictures, especially one of St. Jerome [? No. 410]. The long gallery is seldom made any use of but upon the election of a Warden and then there is commonly a Ball in it." Mr. Seymour must have been imposed upon by some retainer or quizzical Fellow of the College. There are no portraits of Alleyn's "Father, Brother, and Mistress," and the imputation upon his character in the latter case is without foundation. Perhaps the picture so described to Mr. Seymour in 1734 was the same that to another visitor, a few years later, was described as Fair Rosamund. "In the Gallery belonging to the College," wrote the *Gentleman's Magazine* (1745, p. 426), "are a great many pictures, the donation of different people; some are very well done, particularly one representing some Father of the Church, a religious hermit. *Fair Rosamund*, tho' in faded colours, still preserves charms enough to render King Henry's immoderate passion for her excusable; and the *Founder* seems to observe with pleasure those happy institutions he has made. There is also the picture of a boy formerly belonging to this College, drawn by himself and that without any assistance of any master in the art of painting. This piece is extremely lively and tho' not entirely finish'd is generally allow'd to be very well done." The "Father of the Church," which was thus admired, may be the St. Jerome [No. 410] again. The *Fair Rosamund* is no longer in possession of the College; nor is there any picture which can be identified with that of the old Dulwich boy. Lysons, in giving an account of Dulwich in his *Environs of London*, 1792, had obtained access to

Cartwright's Catalogue, and discusses some of the theatrical portraits, but does not throw light on the points left obscure by the descriptions of previous antiquaries. It is tiresome that these early visitors did not describe the pictures more particularly. John Evelyn, who might have done so (in the case of Alleyn's bequest), visited Dulwich in 1675, but he was in a bad humour: "Went to see Dulwich College, being the pious foundation of one Allen, a famous comedian in King James's time. The Chapell is pretty, the rest of the Hospital very ill contrived; it yet maintaines divers poore of both sexes. 'Tis in a melancholy part of Camberwell Parish." It is still more tiresome that the Authorities of the College itself did not take better care, or keep an inventory, of their pictures. Many pieces, referred to by old writers, have disappeared; and of those that remain a large number have to be classed as "Unknown," as regards not only subject and artist, but also time and mode of acquisition.

(3.) The more important part of the Collection, from an artistic point of view, begins with the bequest of Sir Peter Francis Bourgeois in 1811. The foundation of the Dulwich *Gallery*, as distinct from a collection of pictures placed in the *College*, dates from this Bourgeois Bequest; and it furnishes one of those instances, in which historians delight, of the far-flung interdependence of human affairs. "In order that he might rob a neighbour whom he had promised to defend, black men fought on the coast of Coromandel and red men scalped each other by the Great Lakes of North America." Everybody knows the passage in Macaulay's *Essays*. It is the execution of a later policy, first conceived in the brain of the same King of Prussia, that here concerns us. The Dulwich Gallery is an indirect result of the Partition of Poland.

The chain of events which led from the sack of Warsaw and the abdication at Gradno to the Picture Gallery at Dulwich was this:—Noel Joseph Desenfans (1745–1807)—one of the three Founders whose remains rest in the Mausoleum attached to the Gallery—was born at Douai. It has been often said that he was a foundling, but there is no apparent basis for this statement except the suppositions to which his name gave rise. There might be reason in such suppositions, if the name were peculiar to him, but, in fact, it is distinguished and ancient. The Desenfans were counts in Brabant and nobles in Hainault.* Noel Desenfans was at school at Douai, and then went to the University of Paris. In 1763, at the age of 18, he wrote a tract entitled *L'Elève de la Nature*, which was translated into English, and which in Paris procured him an introduction to Jean Jacques Rousseau. He wrote poetry also; and a dramatic piece from his pen, *La Fête de Coulange*, was performed with

* *See* W. Young's *History of Dulwich College*, Vol. I., p. 484.

success. Desenfans presently came to England as a teacher of languages, and also, it is said,* as a dealer in Brussels lace. Two tracts which he printed, on Education, attracted some attention; another piece from his pen, published in 1777, was famous in its day (*see* note on No. 503 in the Catalogue).

Amongst his pupils was Miss Margaret Morris, who fell in love with him and whom he presently married. She brought him a fortune of £5,000, by means of which he started upon a calling more lucrative than literature or teaching. He had a taste for art, and on his honeymoon-travels he bought several pictures at auctions. At one of them he bought a small picture by Claude, which afterwards he sold advantageously to George III. for £1,000. This transaction induced Desenfans to turn his whole attention to such business, and he became one of the leading picture-dealers of the day. Among his foreign friends was Michael Poniatowski, the Prince Primate of Poland (*see* No. 489). At Prince Michael's suggestion, King Stanislaus, his brother (No. 490), appointed Desenfans Consul-General for Poland in England, and gave him a commission to purchase pictures. The times were propitious, for towards 1789 the troubles of the French *noblesse* threw many works of art into the market. Desenfans bought a large number of pictures for the King, which were destined, as it was supposed, to adorn a National Gallery in Warsaw. He also, however, bought and sold on his own account. In 1785 he had a sale of a portion of his collection at Christie's. The sale was unsuccessful for a reason (as given by Mr. Desenfans) which is curious. The attendance of amateurs was prevented by "an aerial excursion,"† which drew all the town to the Artillery Ground. In the following year Mr. Desenfans held another and a more extensive sale. A copy of the Sale Catalogue "Of that Truly Superb and Well-known Collection, the Intire and Genuine Property of Monsieur Desenfans" is preserved in the Library of the Dulwich Gallery. It has a characteristic preface,‡ and in the Dulwich copy a price is entered against each of the 420 pictures offered. Some of the pictures seem now to be in our Gallery; the figures indicate presumably the reserve prices put by the owner upon the several items. A few notes from this copy are inserted in the present Catalogue. In buying and selling pictures, Mr. Desenfans had a friend in Paris who was of service to him, and with whom he did a good deal of business. This was Jean Baptiste Pierre Le Brun, art-critic and picture-dealer (1748–1818), husband of the celebrated Madame Vigée

* By J. T. Smith, in *Nollekens and his Times*, Vol. I., p. 391, who is the authority also for the following particulars of Desenfans's marriage.

† This was the ascent in a balloon by Vincent Lunardi, an event which caused an amount of excitement and enthusiasm comparable to that which has attended airships and aeroplanes in our own time.

‡ *See* Appendix A; below, p. 312.

Le Brun. Several of the letters from Le Brun to Desenfans are preserved among the College manuscripts, and notes from them are occasionally used in the present Catalogue.

The scheme for a Polish National Gallery soon came to an end, for Poland as a nation ceased to exist. King Stanislaus had made no resistance to the encroachments of his three powerful neighbours; in 1794 the revolt of the Polish patriot, Kosciusko, was crushed by Suwaroff; the partition of Poland was completed between Prussia, Russia, and Austria; and on April 25, 1795, Stanislaus resigned the crown. On the eve of his abdication, he heard of the purchase for him of a picture by Gaspar Poussin, a master whom he much admired (*see* note on No. 30). The occupation of Desenfans as purveyor of pictures for the Polish Court was now at an end. Stanislaus became a King in Exile, a pensioner at St. Petersburg on the bounty of the three Powers; and the Russian Government, to whom Desenfans appealed, declined to take over the obligations of the deposed King.* A large number of pictures which Desenfans had bought for the projected Gallery at Warsaw and for which he had not been paid thus remained on his hands.

In 1799 Desenfans published a Plan for the establishment of a National Gallery in London, to which he undertook to contribute liberally both in pictures and in money. The Government of Mr. Pitt had other things to think of, and the offer was disregarded. A generation was still to elapse before the foundation of a National Gallery was made, and its nucleus was to be the collection, not of a Frenchman, but of a Russian (Mr. Angerstein). In 1802 Desenfans, finding that his plea for a National Gallery had fallen on deaf ears, and recognising that there was no probability of his being repaid for the pictures which he had bought for King Stanislaus, organised an exhibition of the pictures in London with a view to their sale. He explained the circumstances and offered to sell any picture at the price which he himself had paid for it. Of this exhibition Desenfans wrote and published a Catalogue thus entitled:—

> *A Descriptive Catalogue (with Remarks and Anecdotes never before published in English) of some Pictures of the Different Schools purchased for His Majesty the late King of Poland, which will be exhibited early in* 1802 *at the Great Room No.* 3 *in Berners-street.*

The Catalogue does not often give particulars of the purchase of the pictures, but in other respects it is more interesting than most productions of the kind, and several quotations from it are given in the present volume. Mr. Desenfans made a passing allusion to envy among artists, which brought upon

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* *See* Appendix A; below p. 316.

him a fierce pamphlet from an anonymous assailant. Desenfans replied in a *Letter to Benjamin West*, describing his assailant as "an anonymous assassin styling himself a painter." These critical amenities were, however, only an incident. The body of the Catalogue was a laudable effort to make notices of pictures interesting to the general reader. That the effort was appreciated by some is shown by a copy of "Verses addressed to M. Desenfans" on the appearance of his Catalogue:—

Though tasteless Time, with slow but certain rage,
Painting's sublimest treasures will destroy,
Yet those preserv'd in thy descriptive page,
Uninjur'd shall Posterity enjoy.
So well thy pen each Master's style displays,
Such force and beauty in the work we find,
That Fancy charm'd o'er every picture strays
And feels the rich collection in the mind . . .*

Mr. Desenfans thus deserves to be remembered not only as the first proposer of a National Gallery, but also as a pioneer in the now familiar task of popularising picture-catalogues.

Of the 188 pictures thus catalogued and exhibited in 1802, not more than 30 or 40 can from the descriptions be identified in the Dulwich Gallery, but these include some of the gems of the collection. Apart, however, from any commission from King Stanislaus, it is clear from papers now among the archives of the College that Desenfans continued to buy and sell pictures on his own account. He added considerably to his collection after 1802. In 1804 he insured his pictures, and the List of 124, then prepared for the Insurance Company, includes at least 85 which are now in our Gallery. Doubtless he acquired other pictures between 1804 and July 8, 1807, when he died.

Mr. Desenfans, who had been in bad health for some years, seems to have been of a very amiable disposition, and he had a large circle of attached friends. "What the recent grief of Burke stated of the excellent Sir Joshua Reynolds was applicable," wrote one of them, "in a degree to Noel Desenfans. 'He was the centre of a very great variety of agreeable societies, which were dissipated by his death.' He delighted to receive his friends; and he entertained them with elegance, and even splendor. The room in which we dined was decorated so as to defy a parallel even in the mansions of our nobles. We were surrounded by *thirteen* historical subjects by Poussin painted in the finest time of that classic master. If ever man possessed the faculty of rendering society tactful and happy, it was Desenfans. He was too well bred to be the hero of his own table—the charm he possessed was the absence of *self* display, exchanged for the address to draw forth the talents

* *Memoirs of the late Noel Desenfans Esquire* (1810).

of *others*. He could continue any subject just as long as it pleased, and change it without any appearing check or abruptness. In the midst of great bodily sufferings, he excelled all in hilarity, and the goodness of his nature impressed his countenance with uniform benevolence. His infirmities confined him, for the most part, to the house, but his curiosity was insatiable after every object of liberal science; and his friend, Sir Francis Bourgeois, who mixed largely in active life, delighted on his return home to lay before Mr. Desenfans daily gleanings from the world without."*

By his Will (dated October 8, 1803)† Desenfans left his house in Charlotte Street, Portland Place, with all the furniture, plate, etc., therein, to his wife Margaret and his friend Sir Peter Francis Bourgeois, or to the survivor of them, adding that it was his wish that they should continue to live there. He desired also that his body should be laid in a leaden coffin, and kept in a vault prepared in or near the said house. There his body lay from the date of his death until March, 1815, when, as related below, it was moved to Dulwich. Desenfans bequeathed all his pictures to Sir Francis Bourgeois. The bequest was unconditional, but Desenfans had often expressed a wish that the Collection might not be dispersed but might at some future time be devoted to the enjoyment and instruction of the public.‡ It is pleasant to think that owing to the piety of his legatees, Noel Desenfans still "entertains his friends"—an unknown company of them every day in the year—"with elegance and even splendor" within the walls of the Dulwich Gallery. His amiable countenance, depicted by one of his artist-friends, welcomes the visitor near the entrance (No. 28).

Sir Peter Francis (commonly called Sir Francis) Bourgeois (1756–1811), to whose history we have now to turn, was also of foreign extraction. Born in St. Martin's Lane, London, he was descended from a Swiss family of good position, who came to reside in England in consequence of a reverse of fortune. Bourgeois's father, as mentioned above, carried on the trade of a watchmaker; and, becoming rich, he determined to place his son in the army; this intention was strengthened by the promise of a commission from Lord Heathfield, and young Bourgeois attended drill, parade, and reviews. At this time, however, the influence of Noel Desenfans decided his career in life; he determined to be a painter, and, receiving the approval of Sir Joshua Reynolds and Gainsborough for some early productions, he placed himself under the instruction of Loutherbourg, an artist who is represented by pictures in our Gallery (Nos. 297, 339), as also by a portrait of him by Gains-

* *Life of John Philip Kemble*, by James Boaden, Vol. I., p. 435.
† *See* Appendix B; below, p. 317.
‡ *See* the letter of Bourgeois in Appendix C; below, p. 318.

borough (No. 66). Under Loutherbourg's guidance, Bourgeois quickly acquired sufficient knowledge to bring him some reputation as a painter of landscapes, battle-scenes, and sea-pieces. In 1776 he left England to travel through Italy, France, and Holland, and on his return exhibited several of his works in the Royal Academy. In 1787 he was elected an Associate of that body. In 1791 he was appointed painter to the King of Poland, and received from him the honour of knighthood. In 1793 he became a full member of the Royal Academy, and in 1794 was appointed landscape-painter to George III., who sanctioned the use of the title conferred by the King of Poland; and shortly after, while yet in the full vigour of life, he retired from the active pursuit of his profession to occupy himself in the arrangement, and also (as will be seen from various notes in the Catalogue) the "restoration," of the pictures bequeathed to him by Noel Desenfans. Bourgeois had for many years lived with his friend, whom he assisted in the purchase of pictures. There is a humorous drawing by Paul Sandby of the two old friends crossing the Channel together.* After the death of Desenfans, Bourgeois added to the collection of pictures. The death of Sir Francis Bourgeois was caused by a fall from his horse, January 8, 1811.

By his Will (dated December 20, 1810)† Bourgeois bequeathed, after the decease of Mrs. Desenfans, "all pictures, prints, ornaments, plate, china, clocks, and other effects now in my three leasehold houses in Charlotte Street and Portland Road, to the Master, Warden, and Fellows of Dulwich College and their successors for ever. And it is my desire," he added, "that the same may be there kept and preserved for the inspection of the public, upon such terms, pecuniary or otherwise, and at such times of the year or days in the week as the said Master, Warden, and Fellows may think proper." He also directed his executors to invest £10,000 to pay salaries and wages of such officers and servants as may be employed in the maintenance and preservation of the pictures, and a further sum of £2,000 for the repairing, improving, and beautifying the West Wing and Gallery of the College for the reception of the pictures. This gallery, which formed the upper part of the West Wing, measuring 77 feet in length by 15 feet 6 inches in width, was that in which the Cartwright and other pictures had formerly been hung. It was, however, found to be quite unfitted to receive the pictures left by Sir Francis Bourgeois, and Mrs. Desenfans therefore offered to pay at once £6,000, which, added to a building reserve of a like amount accumulated by the College, made up sufficient —according to Sir John Soane's estimate—to complete the

* Reproduced at p. 6. of *Early English Water-colour Painters*, by Cosmo Monkhouse.

† *See* Appendix D; below, p. 319.

Gallery and Mausoleum, as well as certain rooms adjoining for the accommodation of the "poor Sisters." Sir John Soane's building was commenced in 1812, and finished in 1814. The Almshouses were at a later date added to the Gallery. In September, 1814, the pictures were removed from Charlotte Street, Portland Place, to the new Gallery at Dulwich. Soane's building was similar to one erected by him in the life-time of Bourgeois contiguous to the house in Charlotte Street.

It is impossible to please everybody; and the bequest of Sir Francis Bourgeois, though applauded by the picture-loving public, was ill-received in some other quarters. "It is occasionally proper," wrote J. T. Smith, Keeper of the Prints and Drawings at the British Museum, "to expose in public print the cruel manner in which some persons treat their nearest relatives; in order that other hardened offenders may repent of their conduct before it is too late. Such a person was the late Sir Francis Bourgeois, who left his property to Dulwich College, without leaving a farthing to his niece and her poor, innocent and unoffending children."* It appears from the Minute Book of the College that "a charitable allowance" was "made annually to a near relation of Sir Francis Bourgeois who was not provided for in his Will."

Why, it may be asked, did Sir Francis Bourgeois think of Dulwich College in connexion with the Desenfans Collection? What was the link between him and Desenfans, on the one side, and Alleyn's College of God's Gift, on the other? The answer must, to some extent, be matter of conjecture; but there is good reason, as we shall see presently, for surmising that the link was the theatrical profession, of which the Founder of the College had been an ornament. The idea of a gift to Dulwich did not, however, take permanent shape till late in Sir Francis Bourgeois's life-time, and a contributory cause was what some people in these days call "the tyranny of London ground-landlords." Sir Francis Bourgeois was resolved somewhere and somehow to carry out the wish of Noel Desenfans for the establishment of a Public Picture Gallery. As Desenfans's plea for a National Gallery had been unavailing, Bourgeois had the idea of converting his collection into a sort of private National Gallery in London. With this end in view, he wrote, in January, 1810, to the Duke of Portland (his ground-landlord), asking him to convert the lease of his houses in Charlotte Street and Portland Road into freehold, so that he might bequeath the whole of Mr. Desenfans's Collection, with the additions he (Sir F. Bourgeois) had made thereto, in such manner that the same, supported by funds to be appropriated for that purpose by him, "may be gratuitously open to artists as well as to the public, and thus form not only a source of professional improvement, but also

* *Nollekens and his Times*, Vol. I., p. 408.

an object of national exhibition, creditable to this Kingdom, and highly honourable to the memory and talents of the much lamented Mr. Desenfans." He added that, if the Duke refused, he would purchase a freehold elsewhere. The answer came promptly from Welbeck (January 4, 1810) that the Duke had neither the power nor the inclination to comply with Sir Francis Bourgeois's request.*

Sir Francis Bourgeois had, therefore, to look elsewhere, and presumably no other suitable freehold in London was immediately forthcoming; for it seems that Bourgeois next entertained the idea of offering the collection to the British Museum. He was deterred from doing so, it is said, on finding that it would be in the power of the Trustees of that institution to dispose of such pictures as might appear to them superfluous or inferior. It is conceivable that some thought of the fate of his own pictures may have crossed his mind. At any rate, he came in the end to prefer, as he said, "the unpretending merit of Dulwich College" to "the rules of greater institutions."† The suggestion that the collection should be given to Dulwich is said by J. T. Smith‡ to have come from John Philip Kemble, the famous actor, who may well have felt some special interest in a College which had been founded by a member of his calling, and which contained several portraits and many manuscripts of great interest in the history of the British stage. Kemble, like Desenfans, had been educated at Douai; the two men were close friends, and the friendship, like so much else that belonged to Desenfans, had been passed on to Bourgeois.§ Kemble added one picture to the collection (No. 247). His suggestion—if his it were—was possibly seconded by some of the officials at Dulwich, as it appears that one or more of the Fellows—specially the Rev. Robert Corry—being clergymen, were in the habit of conducting occasional services in the Mortuary Chapel or Vault in Charlotte Street, where, as already stated, the body of Mr. Desenfans was preserved.

However these things may be, on December 10, 1810, three weeks before his death, Sir Francis Bourgeois signed the Will which made over the collection to the Master, Warden, and

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* *See* Appendix C; below, p. 318. It will there be noted that the Duke did not recognize his correspondent's Polish Knighthood.

† From the notes of a conversation, a few days before the date of Bourgeois's Will, between him, Mr. Lancelot Bough Allen (Warden of Dulwich College), and the Rev. Robert Corry. The notes were given by Mr. Allen to the writer of an account of Desenfans and Bourgeois in James Elmes's *Annals of the Fine Arts for 1818*.

‡ *Nollekens and his Times*, Vol. I., p. 391. Smith was an Official of the British Museum (Keeper of the Prints), and does not mention the former intention to give the collection to that Institution; but it was probably in his mind, for he writes with some asperity both of Bourgeois personally and of Kemble's suggestion.

§ *See* Desenfans's Will; below, p. 317.

Fellows of Alleyn's College of God's Gift at Dulwich. The collection consisted of 371 pictures.

The principal collection of pictures, and the main portion of the gallery in which they are housed, were, as will have been seen from the preceding pages, the joint bequest and gift of Sir Francis Bourgeois and Mrs. Desenfans. This lady, Margaret Morris, was a sister of Sir John Morris, of Clasemont, Glamorganshire. Her portrait, as Miss Morris, was painted in 1757 by Sir Joshua Reynolds (*see* below, p. 307). Upon the death of Sir Francis Bourgeois, she kept his body, with that of her late husband, in the Mortuary Chapel in Charlotte Street; and when in her turn she made her Will,* her first direction was that her body should be finally preserved, with those of her husband and her friend, in the Mausoleum to be attached to the Gallery at Dulwich. She died in 1814, just before the Gallery was finished. In March 1815, the bodies of Mr. and Mrs. Desenfans and of Sir P. F. Bourgeois were, in accordance with their wishes, placed in the Mausoleum, where they remain to this day.

Mrs. Desenfans, by her Will, left a further sum of £500, together with plate and linen, for the purpose of entertaining the President and other members of the Royal Academy on the occasion of an inspection of the pictures on or about St. Luke's Day in each year. The object of the annual visitation was that the Academicians should advise the College upon the due custody of the pictures and upon such cleaning or other restoration as might from time to time be necessary. It had been the intention of Sir Francis Bourgeois, Mrs. Desenfans added, to provide for this visit; but, no provision having been made for it in his Will, she desired to supply the omission. In this matter her wishes are still carried out, though the nature and the occasion of the entertainment have been varied from time to time. The Minute-book of the College shows that there has been much discussion on the subject in successive generations. The executors of Sir Francis Bourgeois were very indignant, in 1822, because the College had decided, in view of the prior claims of the due custody of the Gallery, to make the Academy Dinner triennial only. The College replied that the only money which they were legally required to devote to the dinner was the income from Mrs. Desenfans's £500 (£15); that they could not apply to the purpose any money from the Bourgeois bequest other than such balance as might remain after defraying the expenses of the Gallery. "If so required, we are ready to prepare for the Academy such an annual repast as £15 will provide. But we apprehend it would be more agreeable to them, as it would certainly be to us, to give a public dinner at such intervals only as would enable us to conduct it on a scale conformable to our former practice and

* *See* Appendix E; below, p. 320.

more suitable both to them and to us." Thus, then, it was decided, and from time to time a "suitable" banquet was given to members of the Royal Academy and other guests in the Picture Gallery. In Creevey's Diary there is a reference to an occasion of the kind (July 24, 1837). "On Saturday I dined at Dulwich; dinner in the Picture Gallery for 30—a triennial dinner to savants and virtuosos. Our artists were Chantrey, etc.; our Maecenases, Lansdowne, Sutherland, Argyll, the latter of whom carried me in his barouche; poets and wags, Rogers, Sydney Smith and Creevey!"* Sydney Smith as a member of the Holland House circle and a particular friend of one of that circle—John Allen, Warden of Dulwich College, (*see* No. 447)—was a guest at more than one dinner in the Picture Gallery. "I like pictures," he said, "without knowing anything about them; but I hate coxcomby in the fine arts, as well as in anything else. I got into dreadful disgrace with Sir G. B. once, who, standing before a picture at Bowood, exclaimed turning to me, 'Immense breadth of light and shade!' I innocently said, 'Yes; about an inch and a half.' He gave me a look that ought to have killed me."

Mrs. Desenfans, besides providing some funds for entertaining the Royal Academy at Dulwich, bequeathed to the College various pieces of furniture, most of which are now displayed in the picture galleries. They include two tortoise-shell commodes, probably the work of André Boule (1642–1732), "Artist in Cabinet-work" to Louis XIV.; some Louis XV. chairs; a commode of English marqueterie; and a sideboard, with a Boule clock and two vases.

Mrs. Desenfans left it as her desire that the Master, Warden, and Fellows should open the Gallery for public inspection on one day of the week only (Tuesday); but from 1814 (or according to other versions, from 1817) to 1858 visitors were admitted daily on production of cards of admission which were procurable at Messrs. Colnaghi's in Pall Mall, and at other resorts of picture-lovers in London. At Dulwich itself cards were not procurable. Since 1858 admission has been free daily without tickets.

The importance of the Gallery thus opened to the public† is

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* *The Creevey Papers*, ed. 1905, p. 664.

† The precise date of the "opening" of the Dulwich Gallery, variously given by different authorities as "1812," "1814," and "1817," I am unable to determine. It appears from College minutes that the building was completed between July and September 1814, and in the latter month the pictures were removed from London to Dulwich. The earliest minute in the Gallery Minute-book is dated June 6, 1817; it notifies the appointment of Mr. Cockburn as Curator, as from 10th October, 1816, and includes rules and regulations for the admission of the Public. It would thus appear that the Gallery was "opened" to the College (and doubtless to friends of its members) shortly after September, 1814; but perhaps not to the general public until 1817. The minute of June 6, 1817, may, however, refer to alterations in the rules, not to the first admission of the public.

described in the next section (II.) of this Introduction; here the story of its growth is continued.

(4.) The connexion of the Gallery with the College was responsible for the acquisition in 1831 and 1835 of some of the choicest examples in the collection. These are a number of portraits, mostly by Gainsborough, of the Linley family. Of this family, remarkable alike for beauty and for accomplishments, the history has been told by Miss Clementina Black in her pleasant volume entitled *The Linleys of Bath*; quotations from it are made in notes upon several of the family portraits. The head of the family was Thomas Linley, musician (*see* No. 140). One of his sons, the Rev. Ozias Thurstan Linley (No. 474), was in 1816 appointed to a junior fellowship, with the post of organist, at Dulwich College. He died in 1831, and left all his property to his one surviving brother, William (No. 178). Ozias had arranged with William that, when the latter should die, their family pictures should all pass into the possession of the College. The most valuable of them, the portrait of "the Linley Sisters"—Mrs. Sheridan and Mrs. Tickell—by Gainsborough (No. 320), which belonged to William, had already in 1822 been deposited by him in the Gallery. Others had apparently been given by Ozias before his death, and others, again, were given by William in 1831.* Upon the death of William, in 1835, the College was possessed of the whole series, thus:—

Thomas Linley, the elder, by Gainsborough (No. 140).
Mrs. Linley, his wife, by Lonsdale (*see* note on No. 456).
Mrs. Linley, by Oliver.
Elizabeth and Mary Linley, by Gainsborough (No. 320).
Thomas Linley, the younger, by Gainsborough (No. 331).
Mary Linley (Mrs. Tickell), as a child, by Ozias Humphry.
Samuel Linley, by Gainsborough (No. 302).
Maria Linley, by Lawrence (No. 475).
Ozias Linley, by Lawrence (No. 474).
Ozias Linley, by Oliver.
Jane Linley (Mrs. Ward), by Lawrence.
William Linley, by Lawrence (No. 178).

* No chronological register of pictures acquired by the College has hitherto been kept, and it is impossible from such records as are extant to determine precisely the date and manner of the acquisition of the twelve Linley portraits. The records consist of (1) a College Minute of March 30, 1831, summarizing a letter from William Linley of March 27, announcing an intended bequest by him of certain pictures, and "confirming a gift made by his late brother" of certain others; (2) a letter from William Linley, dated April 1, 1831, "presenting as his gift to the College" certain pictures, and announcing a bequest of certain others; (3) the will of William Linley, dated 1832 and proved 1835, and (4) a list of the twelve portraits in the Catalogue of 1892. It is impossible to harmonize these records. Some pictures "given by Ozias" in 1831, are bequeathed by William in 1835. Some in possession of the College are included in William's list of intended bequests, but not in his actual will. And one (the portrait of Jane Linley), though it figures in the Catalogue of 1892, does not appear in any of the other documents.

Of the four portraits to which no number is attached, one—that of Mrs. Tickell, by Humphry—was given by the College, on May 29, 1835, to Miss Tickell, only daughter of the subject of the portrait; the other three were supposed, in the Catalogue of 1892, to be "in the College," but they cannot now be found.

(5.) At various times a few accessions of pictures have been obtained by the gift or bequest of well-wishers of the College, and two or three were bought by the College itself. Particulars under this head will be found in the Numerical List at the end of the volume. In order that the present Catalogue may contain a complete inventory of pictures belonging to the Foundation of Alleyn's College of God's Gift, a few pictures are included which were specifically presented to Alleyn's School (*see* Nos. 548–553). These miscellaneous accessions have not all been of great importance, but they include several pieces of value in themselves or of special interest in connexion with the Dulwich Gallery. It is interesting to note that the connexion of the College with the dramatic profession has been continued by gifts of valuable pictures from actors (*see, e.g.*, Nos. 188, 247); and the acquisition of a fine Gainsborough (No. 316), by gift of a gentleman not connected with the College, was doubtless motived by the consideration that it would be in appropriate company.

(6.) Lastly, in 1911 a valuable accession of 35 pictures was made to the Gallery by the gift of an anonymous donor. They consist, for the most part, of portraits; the importance of the gift is explained on a later page of this Introduction.

The building itself has of late years been greatly extended and improved. Rooms IX., X., and XI. (*see* Plan, p. xxxvi.) have been built on to the original building by the present Chairman of the Gallery Committee, Mr. Henry Yates Thompson; and Room VIII. has been re-roofed and converted by him from a lumber-room into an additional picture-gallery. Room V. has been re-roofed, to the great improvement of the lighting. It may be hoped that an additional new Room will presently be added, with access from Room IV., of similar dimensions to those of Room X. Some of the walls of the old building are still over-crowded, and there are a few pictures, worthy of exhibition, which, however, are at present, owing to want of wall space in the public galleries, placed in the Retiring Room, the Committee Room, and the Store Room.

Pieces of furniture, bequeathed by Mrs. Desenfans and now placed in the galleries, have been already mentioned. A Dutch inlaid table and books for the use of visitors have been recent gifts by the Chairman of the Gallery Committee, and the lead cistern, of the date of 1736, which is now made useful in the garden, was a gift from the Estates Governors. The Governors have also accepted from Mr. H. Y. Thompson a show-case; the contents of it are described at the end of the Catalogue (p. 307).

II.

The Dulwich Gallery, the growth of which has been traced in preceding pages, was for many years the only collection, and for some years longer the best collection, of pictures by the Old Masters accessible freely to the Londoner. It was in some sort open, as we have seen, in 1814. Mr. Angerstein's collection—the original nucleus of the National Gallery—was not bought by the nation until 1824. It contained only 38 pictures, and many years elapsed after 1824 before the National Gallery was equal to Dulwich in extent, interest, or importance. The National "Gallery" itself—the building, that is, in Trafalgar Square—was not opened until 1838—twenty-four years after the completion of the Dulwich Gallery. The benefaction of Sir Francis Bourgeois and Mrs. Desenfans, in giving to the public a fine collection of pictures by the Old Masters, was thus of great importance to the appreciation and practice of art in this country, and for many years Dulwich was a favourite haunt, and a school of art, for artists, students, and writers. In the edition of Murray's *Handbook for London*, issued in 1850, the Dulwich Gallery is still referred to as "the only collection freely accessible to the public, which affords an opportunity of studying the Dutch masters"; and Charles Kingsley, writing also in 1850, takes Alton Locke first not to the National Gallery, but to Dulwich, where there are, he says, "much better pictures." The Minute Book referring to the Gallery contains many notes, from 1817 onwards, about the admission of students and copyists, and in 1835 regulations were deemed necessary to prevent over-crowding. "The number of students in the Bourgeois Gallery having become so great as to be inconvenient to the public, it is thought necessary for the present," says a minute of September 1, 1835, "not to add to the number"; and it was ordered, "that only two persons be allowed to study from the same picture at the same time." The students seem to have gathered particularly around the Murillos; for Ruskin says in a letter of 1844, written to his friend Liddell (afterwards the Dean), "I have never entered the Dulwich Gallery for fourteen years without seeing at least three copyists before the Murillos. I never have seen one before the Paul Veronese" (No. 270).

The educational value of the Gallery was recognised in a practice which began soon after 1814 and continues to the present time. This is the loan of one or more pictures in every year to the Royal Academy, for students to copy in its School of Painting. The selection is made each year by the Council of the Academy, and there are some references in artistic memoirs to this practice. Mr. Redgrave, for instance, recalls the grumbling that sometimes occurred among poor students when a large picture, requiring a considerable outlay in canvas, was selected. Less excusable, perhaps, was the

"demur respecting the amount of work it would involve" when Veronese's fine full-length picture was chosen (No. 270). A masterpiece of Watteau's (No. 156) has often been selected, and in the note on that picture, one famous painter's criticism upon a friend's copy of it, will be found. Among other pictures which students in several years have been set to copy are Claude's "Jacob and Laban" (No. 205), Cuyp's "Horses" (No. 71), Guido's "St. John" (No. 262), Murillo's "Flower Girl" (No. 199), Ostade's "Boors" (No. 115), Rubens's "Venus, Mars, and Cupid" (No. 285), Van Dyck's "Madonna and Child" (No. 90), Velazquez's "Philip IV." (No. 249), and a landscape by Wynants (No. 210).

But the Dulwich pictures have been studied by artists otherwise than under compulsion by superior authority. Turner visited the Gallery, and a remark of his on one of the pictures is recorded (*see* No. 309); he knew the Watteau, and introduces it into his picture of "Watteau Painting" (No. 514 in the National Collection).* John Jackson, the Academician, made a copy of Wilson's landscape (No. 240), and the publication of an engraving by C. Turner from his copy was the subject of a remonstrance by the College (Minutes, July 31, 1823). W. J. Linton, the engraver, served an apprenticeship at Kennington, and in his *Memories*, published nearly 70 years after (1895), he recalls the pleasures of the Dulwich Gallery. "From Kennington through Camberwell to Dulwich was then a pleasant walk through country fields—a walk I often took as I had the fortune to be acquainted with one of the Fellows of Dulwich College, and so was sometimes allowed to spend a Sunday there, rambling in the large College garden, or for hours alone in the most pleasant of picture galleries . . . with its Murillos and Rembrandts, a Titian, a Guido, a Wouwermans, a Gainsborough, a Reynolds; the places in which they hung I can still remember." In 1827 there is a Minute of permission given to Mr. Cattermole to copy one of Van Dyck's pictures—probably that of the Knight (No. 154)—for a study in armour. The Dulwich Gallery was a haunt of Holman Hunt in his student days, as he tells us in his *Autobiography*. His notes on one or two of our pictures are cited in this Catalogue, and one of his best-known works may well have owed something to a remembrance of a fine picture in the Dulwich Gallery (*see* No. 123).

The Dulwich Gallery has association, furthermore, with the three English writers who, in prose or verse, have to the best purpose brought literary art to the criticism of painting—William Hazlitt, John Ruskin, and Robert Browning. Hazlitt was acquainted with Mr. Desenfans, and knew well

* A Minute of September 23, 1832, says, "Ordered that Mr. Turner have permission to make studies in water-colour from some of the pictures," but this is hardly likely to refer to *the* Mr. Turner.

the pictures in his house. At a later time, he visited the Dulwich Gallery and made it the subject of a chapter, which is now included in his *Criticisms of Art*. His notices of several of the pictures are cited in the present Catalogue.

With Ruskin, the associations of Dulwich and its Gallery are closer. It was within an easy walk of his homes on Herne Hill and on Denmark Hill successively. It was to Croxted Lane, then entirely rural, leading from Herne Hill to Dulwich, that he used to go, in order to think quietly over passages that still needed turning and polishing in his books. It was to the Dulwich Gallery that he repaired in search of powder and shot with which to lay the "Old Masters" low in order that Turner, his chief among "Modern Painters," might be exalted. He had been familiar with the Gallery for many years, as is shown by the letter already quoted. When he was writing the first volume of his famous book (1843), he was constantly there, and, as he says in its Preface, he took his examples largely from Dulwich pictures. A little later, when he was preparing engravings for later volumes of the book, a Minute (February 23, 1844) records that "The Trustees of the Bourgeois Gallery have ordered that Mr. Ruskin have permission to make water-colour drawings from the pictures." Those who love best the Dutch painters and the school of "classical landscape" may think that the young champion of Turner used the Dulwich Gallery scurvily. But though it may have been pictures at Dulwich that inflamed him against "the various Van somethings and Back somethings, more especially and malignantly those who have libelled the sea"; yet, on the other hand, the Gallery contained much that inspired him to warm appreciation. "Claude first set the pictorial sun in the pictorial heaven. We will give him the credit of this with no drawbacks." "Parts might be chosen out of the good pictures of Cuyp which have never been equalled in art"; and in no Gallery are there more good Cuyps than at Dulwich. Several passages from Ruskin's very numerous references to the Dulwich Gallery are quoted in this Catalogue.

A more uniformly appreciative visitor to the Gallery was Robert Browning, who there first acquired the love of pictures which was to inspire much of his poetry. Dulwich was within a pleasant walk of his home in Camberwell, and, when still a child, he was often taken there by his father. "I so love that Gallery," he wrote to "E. B. B." in 1846, "having been used to go there when a child, far under the age allowed by the regulations—those two Guidos, the wonderful Rembrandt of Jacob's Vision, such a Watteau, the triumphant three Murillo pictures, a Giorgione music-lesson group,* all the Poussins with the 'Armida' and 'Jupiter's Nursing'—and—no end to 'ands'—I have sate before one, some *one* of those

* No. 84, no longer ascribed to Giorgione.

pictures I had predetermined to see, a good half hour and then gone away . . . it used to be a green half hour's walk over the fields." It may have been to pictures in the Dulwich Gallery that the poet's mind reverted forty years later when he included Gerarde de Lairesse amongst his *Parleyings with Certain People of Importance in their Day* (*see* the notes on Nos. 176, 179).

Browning, in the letter quoted above, touches upon an aspect of the Dulwich Gallery which renders it unique. It is a Gallery in a garden, and even at the present day is within reach of country walks. "George Eliot," writing at a time when the suburbs were less "developed," found the greenery even more pleasant than the Gallery. "We had a delicious drive," she said, (May, 1859) "to Dulwich and back by Sydenham. We staid an hour in the Gallery at Dulwich, and I satisfied myself that the St. Sebastian (No. 268) is no exception to the usual 'petty prettiness' of Guido's conceptions. The Cuyp glowing in the evening sun, the Spanish beggar boys of Murillo, and Gainsborough's portrait of Mrs. Sheridan and her sister, are the gems of the Gallery. But better than the pictures was the fresh greenth of the spring—the chestnuts just on the verge of their flowering beauty, the bright leaves of the limes, the rich yellow-brown of the oaks, the meadows full of buttercups."

The charm of the Dulwich Gallery has been best caught by James Smetham, the painter, and an artist in letter-writing as well. "I went down to Dulwich last week," he wrote in 1871, "to have a look at the Gallery. It is the most delightful gallery in arrangement and surroundings that I know, or know of. You don't turn out of a hot street, where on the hot pavement you meet hot and discontented people coming out in lavender and straw-coloured gloves, irritated with British art, like a bull that has seen a red rag (the ingrates!). You walk along a breezy quiet road—'This way to the Picture Gallery'—under green trees, after green fields, and you give a little gravelly side turn, and—'The Picture Gallery is now open.' How kind! How civil! How silent! You write your name in a visitors' book, and see that yesterday John Ruskin was here. Then you begin your lounging round, and note the thin browns of old Teniers' 'Caves of Temptation,' and Gerhard Dow's 'Old Woman and Porridge Pot,' and Gainsborough's [*sic*] 'Mrs. Siddons.' All is sober and uncrowded, and well lighted and profoundly still. . . . The keeper of the Gallery comes and peers at you over his spectacles. He is not quite sure in his little room which are the pictures and which are visitors, and he's come to see." Ruskin was fond, too, of the surroundings of the Gallery, and a drawing by him of the exterior has been exhibited.*

* In the Ruskin Exhibition at Manchester, 1904; No. 339.

III.

The special features of the Dulwich Gallery may in large measure be gathered from what has been said in preceding pages about its history and its associations; but a few general remarks may perhaps not be without interest to visitors who are not already familiar with the collection.

One preliminary observation upon its contents may be desirable. The visitors to the Gallery, and still more the reader of this Catalogue, should remember that not all the pictures enumerated can lay claim to any considerable artistic merit or even to any merit at all. The Catalogue serves among its other purposes that of an inventory of the pictorial property of the College, and therefore it enumerates and describes every piece; but, as will have been gathered from the history of the collection, many pieces came into possession of the College in circumstances which precluded consideration of artistic merit. This remark applies even to the Desenfans-Bourgeois collection. For instance, the artist by whom there is the largest number of pictures is Sir Francis Bourgeois. It is not suggested that he was an artist whose work will repay a corresponding amount of study, nor are all his pictures placed upon walls of the public rooms; but he was the Founder of the Gallery. So, again, with regard to many, and indeed to most, of the pictures which belonged to Edward Alleyn, the Founder of the College. Some are, it is true, of curious historical interest; but the others, and especially his series of Kings and Sibyls, are of little interest and of still less artistic merit, and only a few examples are placed on exhibition. Similar remarks apply to a large proportion of the Cartwright collection. Of the 594 pieces enumerated in this Catalogue, 25 are placed in other portions of the College of God's Gift than the Picture Gallery, and 90 are stored in rooms at the Gallery not open to the general public. Of this latter number, some would doubtless be shown, if space were available, but many are not worthy of exhibition. The Dulwich Gallery is thus a small one, as public galleries go, and some general indications may now be given of its special features.

The collection is remarkable rather for its Dutch, than for its Italian pictures; and among the latter, examples of the fifteenth century are very few, whilst the primitives are not represented at all. The date at which the Desenfans-Bourgeois was formed, and the taste of that time, explain this feature of the Dulwich Gallery, which indeed was shared by the National Gallery for many years. In the eighteenth and at the beginning of the nineteenth, century, the taste for the earlier Italian art, which has become widespread in our own time, hardly existed. Mr. Desenfans complains that some connoisseurs of his day found even Raphael too severe. The

popular Italian masters of his day were the Carracci and Domenichino and Guido Reni. The second volume of Ruskin's *Modern Painters* and the foundation of the Arundel Society, two of the influences which diverted taste in this country towards the earlier schools, came a generation after Sir Francis Bourgeois made his bequest. Accordingly, the Gallery has several pictures attributed to one or other of the Carracci. One at least of these, in its sincerity and force of expression, recalls the ideals of the earlier art (No. 255). There is also a fine example of Domenichino (No. 283), and several popular and pleasing works by, or after, Guido Reni. Some of the Italian masters of the great period were of a genius so universal in its appeal as to be independent of fashion. Every collector at any time desired, if he could, to possess works by Leonardo du Vinci, by Titian, and by Paolo Veronese. The Dulwich Gallery possesses none by the former master, but the desire to do so is indicated by the attribution to him of several works—sometimes of a strangely incongruous character—in the early catalogues. The reader who is curious in such matters will be interested in divers notes to that effect in the present Catalogue. The great name of Titian appears in our list of artists, and Mr. Desenfans loudly extolled the merits of his principal example (No. 209). Modern criticism consigns the examples, however, to the lower rank of copies. The Gallery includes, however, besides other pieces connected with Paolo Veronese, one characteristic and unchallenged work (already referred to) by the great decorative master (No. 270); and, in spite of the limitations above explained, the earlier Italians are not wholly unrepresented. The Dulwich Gallery boasts two pieces by Raphael, which, though small, are genuine, and are fragments of one of the master's more celebrated works. There is also a picture which whether by Piero di Cosimo or another is characteristic of the earlier Florentine portraiture, and there is a pleasing example of the Umbrian School (No. 256).

Has any reader of these pages ever been assailed by "that icy demon of weariness who haunts great picture galleries"? He is a plausible Mephistopheles, Nathaniel Hawthorne tells us, possessing "the magic that is the destruction of all other magic." He whispers his incantations sometimes, it seems, even against the divine Raphael. "If he spare anything," adds Hawthorne, "it will be some such matter as an earthen pipkin, or a bunch of herrings by Teniers; a brass kettle, in which you can see your face, by Gerard Dou; or a long-stalked wine-glass, transparent and full of shifting reflection, or a bit of bread and cheese, or an over-ripe peach, with a fly upon it, truer than reality herself, by the school of Dutch conjurers." In the field of this Dutch *genre*, the Dulwich Gallery is rich. The number of good examples is large, and the proportion of the very good is considerable. Every visitor of taste will pause

before the Old Woman (No. 50). Some judges say she was the work of Dou; others, of Brekelenkam; others, of Metsu or another; all say that she is a masterpiece. By Dou, unquestionably, is another masterpiece (No. 56); and by Brouwer, a rarer master, is another (No. 108). Among the works of Adrian van de Velde, Dujardin, and Adrian van Ostade the visitor will find favourites for himself, which may or may not be No. 51 for the first, and No. 82 for the second. For the third, if his taste should coincide with that of a former curator of the Gallery, he will fix upon No. 115 as "one of the finest and purest specimens of Dutch art in existence." There are diversities of gift in painting, as in other arts, and no one method or ideal can be laid down as of universal application; unless indeed it be this, that the true artist labours to do as well as it can be done what he sets himself to do. How admirable is this trait in the best Dutch *genre* painters! A lover of the Dulwich Gallery, already quoted, has some remarks on this text, which he points from the case of Dou: "Mr. Slapdash whips out his pocket-book, scribbles for five minutes on one page, and from that memorandum paints with the aid of the depth of his consciousness the whole of his picture. Not so the true follower of Gerard Dou and Jan van Huysum. To him the silent surface with the white ground is a sacred place that is to tell on after ages, and bring pleasure or power or knowledge to hundreds of thousands as silently."* He hurried his work for no man, but moved with a princely ease, as much as to say to the world, "Other men may hurry as they please, from necessity or excitement; but Gerard Dou chooses to think, and to perfect his works until he has satisfied himself." And the result is that the best works of the Dutch *genre* painters, though they were no poets, though their themes were taken from the everyday life of common people, yet, in virtue of what Mr. Pater calls "a more and more purged and perfected delightfulness of interest," have kept their appeal to the taste of successive generations of spectators.

Another speciality of the Dulwich Gallery is Dutch landscape, where, again, the moral is that to the true artist nothing is common or unclean. The Gallery is very rich, as has been said above, in works by Cuyp, and no landscape painter has possessed the art of making so much out of so little as he. This is a point of which illustration will be found in the notes on some of his pictures. The strong representation of this painter at Dulwich is the more interesting because Mr. Desenfans was himself one of the "discoverers" of Cuyp (*see* note on No. 4). Both, Berchem, and Ruysdael are also fairly represented; and of Hobbema, there is a very fine example (No. 87). Even these cursory remarks on the Dutch pictures must not be allowed to end without mention of the

* *Letters of James Smetham*, p. 173.

greatest of all the Dutch masters. Rembrandt is present at Dulwich, as some one has said, "in semi-state." He brings with him, however, besides other works, one of the most charming of all his portraits (No. 163), and his name is attached to a little work of imagination (No. 126) which has aroused the enthusiastic interest of many educated visitors.

The Flemish School is also a feature of the Dulwich Gallery—the later Flemish School, that is; for here again "primitives" are absent. There is a large, and perhaps a miscellaneous, collection of works by Teniers, the father and the son. There are many works attributed to Rubens, some of which are of first-rate quality; and of Vandyck, both in portraiture and in subject-pictures, there are some fine examples. The "Portrait of a Knight" (No. 173), lately (as will be seen from the note) identified, is famous.

The French School and the Spanish School are not so fully represented; but in each case, Dulwich possesses some masterpieces. Next to Cuyp, there is no painter who can be studied more fully here than Nicolas Poussin. The taste for "learned Poussin" has perhaps, in these unclassical days, to be acquired. Mr. Desenfans was an enthusiast for Poussin. "In the old collection, in Mr. Desenfans' time, the Poussins," Hazlitt tells us, "occupied a separate room* by themselves, and it was (we confess) a very favourite room with us." Mr. Desenfans devoted some pages of his Catalogue to shaming a careless public into interest by reciting a list of the illustrious Frenchmen who had ranked Poussin among the greatest of painters; and English lovers of art may be reminded of the high, though discriminating, praise which Sir Joshua Reynolds bestowed upon him in many a page of the *Discourses*. It is rash in such matters to think differently from Sir Joshua; and visitors to the Dulwich Gallery, if only in gratitude to Mr. Desenfans, should not allow a certain dryness and severity in Poussin's style to obscure his many beauties and felicities. Everyone, it may be assumed, likes Claude; and here will be found some characteristic examples of him. The greatest treasure of the Dulwich Gallery in the French School, so far as a single picture is concerned, is, however, by another artist—an acknowledged masterpiece of "the prince of Court painters," Antoine Watteau (No. 156).

Of the two chief painters of Spain, our Gallery possesses good examples. The Philip IV. of Velazquez is a very fine picture; and Murillo's "Peasant Boys" and "Flower Girl" are masterpieces in their sort. The examples of the latter painter's religious art are less important; though, as will be seen from the note on one of them (No. 281), Tennyson was much attracted by it.

In the English School, the Dulwich Gallery is strongest where

* The dining-room. *See* above, p. x.

the School itself is very strong, namely, in portraiture. The glories of the English School of landscape must be sought elsewhere; though our Gallery contains a beautiful example of Richard Wilson (No. 171). In English portraiture, it may be doubted whether any Gallery of the same size is richer or more instructive. There is, indeed, only one important example of Reynolds; but that, though probably not much of it is by his own hand, is a replica of one of his greatest works (No. 318). To the collection of Gainsboroughs in the Dulwich Gallery, reference has been made above. But the interest of the Gallery in this department of art does not depend only upon its Reynolds, its Gainsboroughs, or its beautiful early piece by Lawrence (No. 178), or its fine example, recently acquired, of Romney (No. 590). Reynolds and Gainsborough are the great "old masters" in this branch of the school; "their portraiture is so accomplished" said Ruskin, "that nothing is left for future masters but to add the calm of perfect workmanship to their vigour and felicity of perception." But Reynolds and Gainsborough were not the first portrait painters. "Serious study of our English portrait painters begins," says the author of a recent work on the subject, "with the second half of the eighteenth century, despite the well recognised fact that the greater part of English ancestral portraiture belongs to the preceding centuries. Quite apart, moreover, from this numerical aspect is the certainty that the best painters of the seventeenth century were considerable masters."* Serious study of English portraiture in this wider and more consecutive way has been made possible at the Dulwich College by the acquisition from an anonymous donor in 1911 of 34 portraits of English men and women, the work of painters who flourished in this country in the seventeenth and eighteenth centuries. This collection supplements many interesting examples of the earlier portraiture which were, by happy circumstance, in the Gallery already, and which now acquire an additional interest. It is one of the more notable features of the Dulwich collection that it contains a sequence of portrait painters, English by birth, or working in England, ranging from Vandyck, Johnson, and William Dobson to Sir Thomas Lawrence and Sir William Beechey. The painters represented include (among others not already mentioned) Mytens, Honthorst, Hanneman, Isaac Fuller, Sir Peter Lely, Soest, Nason, Mary Beale, Huysman, Greenhill, J. Riley, Simon Dubois, Kneller, Dahl, Jervis, Hogarth, Hudson, Richard Wilson, Northcote, Hoppner, and Opie.

To most visitors the primary interest in painted portraits is concerned with the persons portrayed. "Portrait galleries," said Carlyle, writing from this point of view, "far transcend in worth all other kinds of national collections of pictures

* *Lely and the Stuart Portrait Painters*, by C. H. Collins Baker, vol. i, p. 1.

whatever." He complained that the galleries of Berlin, "like other galleries, are made up of goat-footed Pan, Europa's Bull, Romulus's She-Wolf, and the Correggiosity of Correggio, and contain, for instance, no portrait of Friedrich the Great—no likeness at all, or next to none at all, of the noble series of Human Realities, or any part of them, who have sprung, not from the idle brains of dreaming *dilettanti*, but from the head of God Almighty, to make this poor authentic earth a little memorable for us and to do a little work that may be eternal there." It cannot be said that every portrait in our Gallery is of a Human Reality who is known to have done eternal work in the world or to have been the glory of his time. Many of them are of unknown persons; for "our painters take no care," as John Evelyn complained to Samuel Pepys, "to transmit to posterity the names of the persons whom they represent; through which negligence so many excellent pieces come after a while to be dispersed in dirty corners." But our Gallery includes among its portraits a considerable number of famous personages. We have by Vandyck, the Prince of Oneglia, and the wife of Sir Kenelm Digby. We have by various artists the Lord Chancellors Bacon and Somers; among the statesmen, Sir Harry Vane and Aubrey de Vere; of artists painted by themselves, Greenhill, Reynolds, and Opie; among the poets, Michael Drayton, Abraham Cowley, and Richard Lovelace. The last-mentioned portrait is one of a series of the Lovelace family which for some reason or other was in the possession, as above stated, of a benefactor to the Gallery, William Cartwright. A second family series of great interest—the Linleys of Bath—has been mentioned already. Another feature of the Dulwich Gallery in the field of portraiture is due to the connexion of the College with the stage. Relating to its earlier annals, there are portraits of Richard Burbage, Edward Alleyn (the Founder), William Cartwright, Bond, Sly, and Richard Perkins. There are portraits also of Nathaniel Field and Nathaniel Lee. The "Kemble tradition" lives on our walls in portraits of Sarah (Mrs. Siddons), John Philip, and Charles. There are portraits also of Sarah Bartley and her husband George, the comedian; and the latter presented to the Gallery an interesting portrait of Molière. In the case of all portraits of known personages, biographical notes are given in the Catalogue wherever they seemed likely to be in the least degree welcome as aids to the visitor's recollection.

Painted portraits have an interest, however, apart from the personality of the sitters—an interest, or rather several points of interest; and many of these appeal to non-professional persons. There is, for instance, the interest of tracing fashions in dress, in hair, and in other methods of personal adornment. Then, it is curiously interesting to note the changes in taste or fashion which governed the manner in which a sitter liked to be represented—in devotion (as often in

Italian pictures), in full dress, and, as far as possible, in heroic attitude, or, again, in everyday appearance. The conventions of portraiture—and especially the treatment of backgrounds—is another point of interest. But perhaps, most interesting of all is to note the different degrees of success which different artists attained in what must ever be the highest function of the portrait-painter. "He gives us," said Jonathan Richardson, in an "Essay on the Theory of Painting" (1715), "not only the persons, but the characters of great men. Let a man read a character in my Lord Clarendon (and, certainly, never was there a better painter in that kind), he will find it improved by seeing a picture of the same person by Van Dyck." This is very true of the great portrait-painters, and the ideal was fully attained by many of the old masters; but in the rebirth of painting, the higher level of excellence was only gradually attained. To give some sort of superficial resemblance to a sitter is said not to be difficult, and in the days before Daguerre an average skill in portraiture was a painter's surest foundation for a respectable livelihood; but to give a true impression of individuality and life is difficult, and the power of doing it is rarer. The most cursory glance at the walls of this, or any other, portrait gallery shows it. How many "wooden" portraits there always are! And it is more difficult still to discern the manners in the face, and paint a character or an ideal:

> As when a painter, poring on a face,
> Divinely thro' all hindrance finds the man
> Behind it, and so paints him that his face,
> The shape and colour of a mind and life,
> Lives for his children, ever at its best
> And fullest.

Painters who aim at this ideal portraiture are partly controlled, no doubt, by their own temperament or by the taste of their time. It is difficult to believe, in the latter connexion, that all Rigaud's sitters had the air of the Grand Monarch or all Vandyck's the air of the cavalier; and, in the former respect, that all Gainsborough's sitters had the same delicate and half wistful grace. Hardest of all, then, is it, we may suppose, to combine individuality with ideality. Perhaps the most successful attempts in this direction, among the early English portaits in our collection, will be found in the best pieces by Greenhill and in the portrait of Richard Lovelace by an unknown painter. Remarks, intended to direct the visitor's attention to the various points of interest indicated above, will be found in the Catalogue in notes either upon particular painters or upon particular pictures.

So much, then, upon special features of the Dulwich Gallery. No attempt has been made in foregoing pages to cover the

whole ground; their purpose is introductory, not exhaustive. For, after all, does not the visitor, while not impatient (it is hoped) of some general suggestions, prefer to follow special interests and pick out particular favourites in a Gallery for himself? He will find plenty of scope for such selection in our Gallery, and will often, we do not doubt, fix upon points or pictures which are not touched upon in this introduction.

IV.

The earlier Catalogues of the Dulwich Collection (or portions of it), which in one sense or another may be called official, were as follow:—

(1) Before 1686. The Catalogue by Cartwright, described above, p. v.

(2) 1802. The *Descriptive Catalogue*, by Desenfans, described above, p. ix.

(3) 1804. The *List of Pictures to be Insured*, by Desenfans, mentioned above, p. x. The List is printed at pp, 223 *seq.* of Sir George Warner's *Catalogue of Manuscripts and Muniments in Dulwich College* (1881). As indications of the taste of the time among collectors, the prices which Mr. Desenfans attached to the several pictures have some interest. Of pictures which may be identified with works in our Gallery, the most highly priced are Murillo's "Our Lady of the Rosary" (No. 281), £1,200, and two N. Poussin's (Nos. 227, 236), also £1,200 each. A third picture by the same artist (No. 234) comes next, £1,000. A "Landscape, Cattle and Figures," which may be one of our large Cuyps, is also valued at £1,000. At £800 stand Murillo's "Flower Girl" (No. 199), Vanderwerf's "Three Graces" (? our No. 147), and Vandyck's "Samson and Delilah" (No. 127), and "Virgin and Child" (No. 90). Watteau's famous "Ball" (No. 156) is valued at no more than £200, and Velazquez's "Philip IV" (No. 249) at the same sum. The two panels from Raphael's altar-piece (Nos. 241, 243) are valued at £250 the pair.

(4) 1813. *A Brief Catalogue of Pictures, late the property of Sir Francis Bourgeois, R.A., by J[ohn] Britton; May* 24, 1813. The MS. of this catalogue is "MSS. No. xvii" in Warner's *Catalogue of Manuscripts*. Mr. Britton catalogued the pictures according to their position on the walls of the several rooms in Bourgeois's house.

(5) 1816. A *Catalogue of the Dulwich Gallery*. This, like the preceding, was a mere list of the pictures, with artists' names. It was printed (without date). It was compiled by Ralph Cockburn, Curator of the Gallery (1816—1820). This catalogue was reprinted, with minor variations, at several dates (those collected in the British Museum's Catalogue are

conjecturally dated 1820, 1821, 1830, 1835, 1840, 1870), but in no case was any description of the pictures supplied.

(6) Between 1821 and 1864. An *Historical and Descriptive Catalogue*, by Stephen Poyntz Denning (Curator from January, 1821, until his death in 1864), assisted by his son, the Rev. Stephen Denning. This was never printed; the MS. (in two stages) is preserved in the Gallery, and some notes have been taken from it in the present Catalogue.

(7) 1876. A *Descriptive Catalogue with Biographical Notices of the Painters*, by John C. L. Sparkes, Head Master of Lambeth School of Art, and of the Art Department of Dulwich College. Printed by order of the Governors. This was the first catalogue issued by them which was more than a list of names.

(8) 1880. A *Descriptive and Historical Catalogue with Biographical Notices of the Painters*, by Jean Paul Richter, Ph.D., and John C. L. Sparkes. Printed by order of the Governors.—In this catalogue, Mr. Sparkes's notices of British painters were retained, but the rest of the work was re-written by Dr. Richter, who altered a large number of attributions.

The numbers attached to the pictures in successive catalogues were altered from time to time to correspond with the order in which they were placed on the walls.

Catalogues (5) to (8) included only the Bourgeois Bequest and a few pictures acquired by the Gallery since the date of that bequest. Those catalogues were supplemented by:—

(9) 1890. *Catalogue of the Cartwright Collection and other Pictures and Portraits at Dulwich College*, by John C. L. Sparkes, with descriptive and biographical notes by the Rev. Alfred J. Carver, D.D. Printed by order of the Governors.—The pictures included in this catalogue were numbered independently of the numbers in the preceding catalogues. A reference to a numbered picture at Dulwich might thus mean either of two pictures.

(10) 1892. *Descriptive and Historical Catalogue of the Pictures in the Dulwich College Gallery, with Biographical Notices of the Painters.* Printed by order of the Governors.—This catalogue was, in the case of the Bourgeois collection, "largely based upon" Nos. (7) and (8), but it also reprinted (in a re-arranged form) No. (9). The numbers of the greater part of the Bourgeois were now altered, but the renumbering was not applied either to the remaining part of the Bourgeois collection or to any (except a few) of the pictures in No. (9). A reference by number to the Dulwich Gallery might now mean, in some cases, one of four things—a Bourgeois picture (new number), a Bourgeois picture (old number), a Bourgeois picture (not re-numbered), a Cartwright picture.

(11) 1905. A re-print, with very few alterations, of No. (10).

(12) 1910. In this year was issued *Pictures in the Dulwich Gallery: Princess Victoria Series. Engraved and printed by order of the Governors by Emery Walker at Hammersmith.*

Ten pictures were reproduced, with an introduction and notes on the pictures by H. Y. T. Postcards with reproductions of 27 of the pictures were also placed on sale. A Second Part in the "Princess Victoria Series" was issued in 1911; and a third, in 1912.

In addition to these official catalogues, there have been several other catalogues or descriptions of the Dulwich Gallery, and some reproductions of the pictures:—

Between 1816 and 1820, Mr. Ralph Cockburn, Curator of the Gallery, executed and published a series of *Fifty Coloured Aquatint Plates of the Chief Examples of the Old Masters in the Collection.*

In 1823, in the *New Monthly Magazine* (vol. 7, pp. 568–575, vol. 8, pp. 67–76), William Hazlitt published (anonymously) notes on the Gallery, as part of a series of "Sketches of the Principal Picture Galleries in England."

In 1824 there appeared a little book called *Beauties of the Dulwich Picture Gallery* (London, 1824, p. 101). It was anonymous, but an "advertisement" states that "a few of the following descriptions have appeared in the *New Monthly Magazine.*" The book was written by Hazlitt, and is an expansion (with many alterations also) of his previous "Sketches." (It escaped the attention of his bibliographer, Alexander Ireland.)

In 1824 there also appeared in book-form a collection of Hazlitt's articles in the Magazine entitled *Sketches of the Principal Picture Galleries in England* (the Dulwich Gallery, pp. 25–47).

In 1836 a critical notice of the Dulwich Gallery appeared in the *Tour of a German Artist* in England, by M. Passavant, vol. i, pp. 64–70.

In 1841 *The Penny Magazine*—a pioneer in "popularising knowledge," a magazine conducted by the Society for the Diffusion of Useful Knowledge—published a series of six woodcuts (very well done) with descriptive letterpress (which also was contributed by an obviously competent hand). The permission to make the woodcuts is recorded in the minute book of the Gallery under date April 15, 1841.

This publication seems to have set competitors on the track, for on November 4, 1841, it was resolved by the Trustees "That Mr. Bentley have permission to make copies of six of the pictures for the purpose of engraving in line to be published by Mr. Virtue." Mr. Virtue was the publisher of *The Art Union Journal* (afterwards known as *The Art Journal*), and in the number of that periodical for July, 1842, mention is made of "a suggestion to publish a catalogue of the Gallery with engravings." Nothing, however, seems to have come of the suggestion. Sixty-eight years later, something of the kind was done in a different way (*see* No. 12 above, p. xxxi.).

In 1842 there appeared a Descriptive Catalogue of the Dulwich Gallery by Mrs. Jameson, occupying pp. 433–506 of vol. ii. of her *Handbook to the Public Galleries of Art in and near London.*

In 1843 Hazlitt's "Sketches" were reprinted in vol. i, pp. 19–39, of his *Criticisms on Art* (edited by his son).

In 1843 there also appeared the first volume of Ruskin's *Modern Painters*, which, as already stated, contained critical notices of many of the Dulwich pictures.

In 1854 Dr. Waagen's well-known *Treasures of Art in Great Britain* appeared. His account of the Dulwich Gallery is in vol. ii, pp. 341–349.

For many years there was now a cessation of works about the Gallery. The growing popularity and continual extension of the National Gallery diverted the attention of picture-lovers, it may be supposed; and it cannot be said that the then Trustees of the Dulwich Gallery did much to facilitate the study of its treasures, for as already stated (p. xxxi.) it was not till 1876 that any official catalogue other than a mere list was issued. From that year onwards official catalogues &c. have covered the field; and it only remains to notice two recent works which, though not confined to the Dulwich Gallery, have yet some special reference to it:—

In 1911 there appeared *The Linleys of Bath*, by Clementina Black (London: Martin Secker). This very readable book contains reproductions of eight pictures in our Gallery, and, as already stated, much biographical material with regard to the persons pourtrayed in them.

In 1912 appeared *Lely and the Stuart Portrait Painters: a Study of English Portraiture before and after Vandyck*, by C. H. Collins Baker, with 240 reproductions after the original pictures, 2 vols. (London: Philip Lee Warner). This book, which is full of original and laborious research, contains reproductions of several pictures in our Gallery, and critical notices of others.

V.

With regard to the nature and arrangement of the present Catalogue, some explanatory remarks may be desirable.

The pictures are described in numerical order, the number attached to each picture in the Catalogue corresponding to the number on the frame. It will have been seen on a preceding page that the numbers of the Dulwich Gallery, in catalogues or on the frames, or in both cases, have often been changed and that some confusion has resulted; and though it was tempting to renumber the pictures in some logical order, anything seemed better than to change the numbers yet again. Accordingly, the consecutive numbers 1–457 have been retained as they were in the last editions of the Catalogue; the other pictures, contained

in the Catalogue of 1905, which bore various numbers duplicating those in the preceding series, have been renumbered consecutively in the order in which they stood in that catalogue, and are now 458–547; the remaining pictures, now numbered 548–594, are those which have been added to the collection since the last edition of the Catalogue was printed. It is hoped that these numbers 1–594 will henceforth remain constant, any additions being numbered in the order of acquisition.

As the number attached to each picture in this Catalogue corresponds to the number on the frame, a visitor has only to note the latter number in order at once to find the description of the picture. If he wishes to turn to the descriptions of pictures by particular painters, he will readily be able to find them by reference to the Index of Painters (p. 322).

A biographical notice of each painter is given under the first picture by that painter; in the case of subsequent pictures by the same painter, a reference is given to the number of the picture under which the biographical notice will be found.

The general method of arrangement, above described, is that which seems to have been found simple and convenient in the case of the *Popular Handbook to the National Gallery* written by the editor of the present Catalogue.

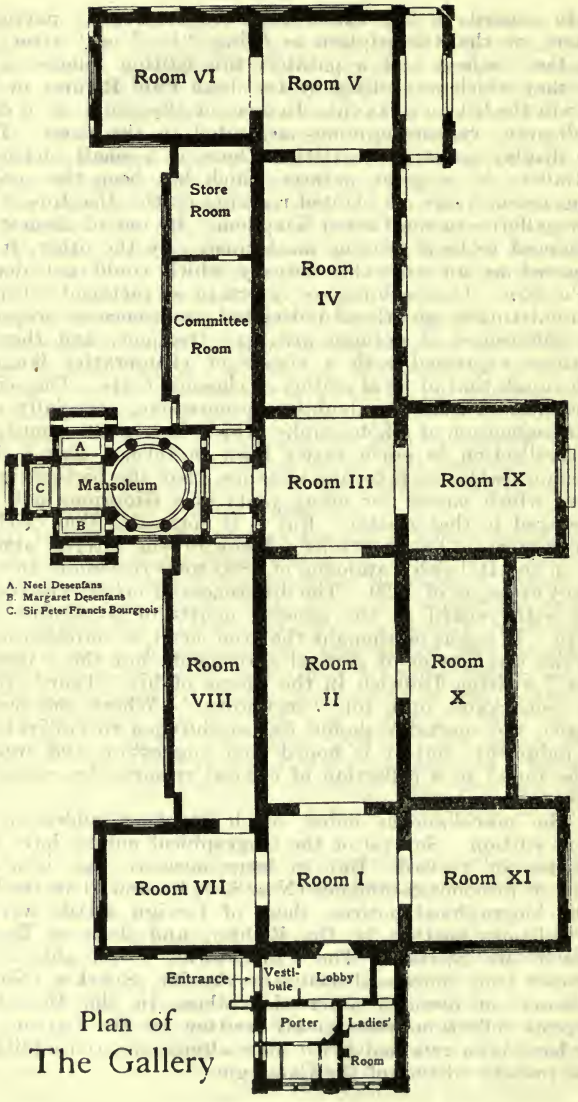
After the title of each picture and the painter's name, school and date, and biographical notice of him (or a reference thereto), comes a simple description of the picture, with a note of its dimensions (height first, measured within the frame). Mr. Desenfans was severely critical of catalogues which confine themselves to such particulars; and indeed they sometimes irritate visitors who may be actually standing before the pictures thus described. "We do not need to be told"—they are apt to say—that "this is a wall" or "that is a tree," or that "this colour is blue" and that "red." But in an official catalogue, such simple inventories are necessary as a means of reference and identification. Perhaps, too, they are sometimes useful even to a spectator in the Gallery itself as helping to direct or fix his attention.

The descriptions are in many cases followed—after a dash—by a statement of engravings or other reproductions of the pictures.

These particulars, which partake of the nature of an inventory, are in a large number of cases supplemented by remarks of an explanatory, critical, anecdotic, or historical character. The attempt is thus made to combine, in a single volume, the functions of an official catalogue and of a popular handbook. Particulars about the *provenance* of the several pictures are given as far as possible; but it should be remembered that the greater part of the collection was formed by a picture-dealer and, as already stated, he was not minded to take the public very largely into his confidence in this respect.

With regard to the attribution of pictures to particular painters, or their description as being "by" or "after" or from the "school" of a painter, this edition follows in the main that which was edited by Dr. Jean Paul Richter in 1880 (No. 8 in the list on p. xxxi.). In cases of alteration, or of doubt and dispute, various opinions are cited in the notes. These often display great contrariety. There is a small picture in the Gallery by a great painter which has been the subject, during recent years, of printed remarks by the directors of two public galleries in the United Kingdom. By one of them it was pronounced to be a genuine masterpiece; by the other, it was denounced as an execrable forgery which could not deceive even a tyro. In a subject so uncertain as pictorial criticism, and admitting so greatly of individual preference or prejudice, these differences of opinion are very frequent, and they are sometimes expressed with a vigour of vituperative language which equals that of rival editors of classical texts. The science of pictorial criticism is doubtless progressive, especially since the introduction of photography which has made comparison and recollection so much easier than in former times. It is very improbable, to take one instance, that the picture in our Gallery which passed for many years as a Giorgione will ever be restored to that master. But it is noticeable that criticism often returns upon its tracks. Many of the altered attributions in the Dulwich Catalogue of 1880 were reversions to those in the Catalogue of 1820. The differences of critics are equally great with regard to the general merits of a painter or a picture. It might be thought that the merit of Gainsborough's portraits was matter of general agreement; but the "German Artist," visiting Dulwich in the course of his "Tour," found them remarkable only for "insipidity." Where the doctors disagree, the spectator should feel encouraged to cultivate his own judgment; but it is hoped that suggestion and interest will be found in a collection of critical remarks by competent observers.

In the miscellaneous notes, much has been added in the present edition. Several of the biographical notices have been re-written or revised. But in large measure this is a new edition of previous catalogues (Nos. 8, 9, 10, and 11 in the list). Of the biographical notices, those of foreign artists were in those editions written by Dr. Richter, and those of English artists by Mr. Sparkes. The "inventories" were abbreviated or re-cast from more elaborate ones by Mr. Sparkes (No. 7) The notes on pictures other than those in the Desenfans-Bourgeois collection were mostly written by Dr. Carver, and these have been retained (with some alterations and additions) in the present edition of the Catalogue.


Room VI
Room V
Store Room
Room IV
Committee Room
A
C
Mausoleum
B
Room III
Room IX
A. Neel Desenfans
B. Margaret Desenfans
C. Sir Peter Francis Bourgeois
Room VIII
Room II
Room X
Room VII
Room I
Room XI
Entrance
Vestibule
Lobby
Porter
Ladies' Room
Plan of The Gallery
Scale of Feet
0
10
20
30
40
50
60

CATALOGUE.

The pictures are described in numerical order, the numbers being those which are affixed to the frames. For further explanation of the arrangement, *see* above, p. xxxiv.

The references to "Smith's Catalogue" are to *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, 9 vols., 1829–1842, by John Smith (a picture-dealer). One or two references are to the new edition of the Dutch section of that work by C. Hofstede de Groot, now appearing (1907 onwards); English translation by E. G. Hawke.

References to "Desenfans's Catalogue" are, unless otherwise stated, to the Catalogue of 1802 (*see* above, p. ix.).

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1. Cupid.

After RUBENS (Flemish: 1577–1640).

Sir Peter Paul Rubens, "the head of the Flemish School" (as Reynolds called him), and one of the world's greatest painters, was born at Siegen, in Westphalia. His father, Jan Rubens, was private secretary to William of Orange, and died at Cologne in 1587. Jan's widow, Maria, born Pypelinx, then returned to Antwerp, where the young Rubens received his primary education at the Jesuit school. When sixteen years of age he was a page of the Countess Lalaing. Giving up the study of the law, he visited the studios of Tobias Verhaeght, of Adam van Noort, and of Otto Vaenius. In 1598 he was received into the Guild of St. Luke of Antwerp. Two years later he went to Italy, and for eight years was in the service of Vincenzo Gonzaga, Duke of Mantua, as Court-painter. An excellent Latin scholar, he was also proficient in French, Italian, English, German, and Dutch. His attainments and personal address caused him to be employed in diplomacy. "The painter Rubens," he said of himself, "amuses himself with being ambassador." In 1603 he went on a diplomatic mission to Spain. In 1608 he returned to Antwerp, and was appointed Court-painter to the Archduke Albert, Governor of the Netherlands. In 1609 he married his first wife, Isabella Brant, and in

1611 built himself a beautiful house at Antwerp. In 1620 he visited Paris at the invitation of Mary de' Medici (a sister of the Duchess of Mantua), for whom he painted the celebrated series of allegorical pictures now in the Louvre. After the death of his wife in 1626, he sold his collection of works of art to the Duke of Buckingham, and was often employed in diplomatic missions. In 1628 he was sent to the Court of Philip IV. of Spain, and spent much time in the company of Velazquez. In 1629 he was sent to Charles I. of England, by whom (as also by Philip IV.) he was knighted. A picture in the National Gallery (No. 46) commemorates the painter's mission to England. During his sojourn in our country, he painted the ceiling of the Banqueting Hall of Whitehall (now the United Service Institution). In 1830 he married at Antwerp the young and beautiful Helen Fourment (see No. 131), a niece of his first wife. He lived henceforward partly at Antwerp, partly at his country seat, Steen—always occupied in executing large commissions, and surrounded by a company of pupils and assistants. The number of works ascribed to him is enormous, but of them many were partly or wholly painted by his pupils after his sketches and under his direction.

The range of subject in the works of Rubens is very wide, as may be seen from the list of those in our Gallery (p. 338), but in nearly all of them may be found the same glamour of joyousness, the same facility of execution, the same love of redundance, the same sense of power. "The facility with which he invented," says Reynolds, "the richness of his composition, the luxuriant harmony and brilliancy of his colouring, so dazzle the eye, that whilst his works continue before us, we cannot help thinking that all his deficiencies are fully supplied." "Whatever imperfections in his art may have resulted," says Ruskin, "from his want of seriousness and incapability of true passion, his calibre of mind was originally such that I believe the world may see another Titian and another Raphael before it sees another Rubens." "Under the influence of the Venetian School," says Dr. Richter, "the energetic mind of Rubens created a new style of art adapted to himself and to his countrymen. His genuine works are distinguished by an extraordinary and overflowing power in dramatic composition, by healthiness of conception, by naturalness, by a bright and glowing colour, and by an ingenious, almost life-like, execution."

Eight winged infant boys (amorini) circle in space with joined hands; they wear red and blue scarves; Cupid floats forward in the centre, having just discharged his arrow. Blue sky with grey clouds. The figures are life-size. Canvas: 5 ft. 7 in. × 4 ft. 2 in.

Designed for the decoration of a ceiling.

2. St. Cecilia playing on the Organ.

BOLOGNESE SCHOOL (16th–17th Century).

The Saint seated, and singing to the notes of an organ, on the left; purple-grey dress; green mantle lined with orange; red drapery behind her; infant angels above. Whole-length figure; life-size. In the foreground a lyre, some books, sheets of music, &c. Canvas. 7 ft. 7¼ in. × 4 ft. 7 in. Original size, 5 ft. 8 in. × 4 ft. 2 in. This picture has been added to at the top and bottom and sides, and these parts were re-painted, it is said, by Sir P. F. Bourgeois (*see* below).

St. Cecilia was a young Roman lady, an early convert to Christianity. She renounced all her worldly possessions, and devoted herself to heaven and the practice of music, an art in which she excelled: hence the legend ascribed to her the invention of the organ. She made a vow of perpetual chastity; and, her parents having married her against her will to Valerian, a noble Roman, she continued to keep her vow, and converted both her husband and her brother to the Christian faith. With them she suffered martyrdom about the year A.D. 230. This legend is the subject of many pictures, and of two *chef-d'œuvres* of art—the Cecilia of Raphael at Bologna, and the dead Cecilia of Bernini. As the patron-saint of music, she is represented as singing to the notes of her organ, and in most of the pictures (as in Tennyson's *Palace of Art*) "an angel look'd at her." Her house was consecrated as a church, and in 1599 her body was exhumed with high ecclesiastical state. This kindled much popular enthusiasm, and the painters took St. Cecilia for a subject with renewed fervour. Domenichino alone (who was in Rome on the occasion of the opening of her sarcophagus) painted six pictures of her.

The present picture was sent to Desenfans, in December, 1790, by his friend in Paris, Le Brun, who ascribed it to Annibale Carracci, and said: "It is a little maltreated, but apart from that would be worth 10,000 livres." Desenfans's friend, Bourgeois, took it in hand, and dealt with it as above stated.

3. Classical Landscape with figures.

WILLEM ROMEYN (Dutch: *b.* before 1630, *d.* after 1693).

Romeyn was born at Haarlem. In the year 1642 he is mentioned as being a pupil of Nicolas Berchem (No. 88). He was admitted into the Painters' Guild at Haarlem in 1646, and appointed Commissary in 1660. The baptisms of two of his sons are recorded in the years 1652 and 1658, and the death of his wife in 1683. Another document mentions him as still living in 1693. It is supposed that he visited Italy. He, like

Pynacker (No. 86), was distinguished for his classical landscapes, dotted with ruins, such as Nicolas Berchem and Karl Dujardin (No. 72) had brought into fashion on their return from Rome.

On the right, three mules standing; on one of them the driver is sitting, his back turned towards the spectator; a church and a gateway beyond; on the left, cattle, sheep, and a fountain; blue sky, with grey clouds. Signed "W. Romeyn." Canvas: 1 ft. $1\frac{5}{8}$ in. × 1 ft. $4\frac{1}{4}$ in.

4. View on a Plain.

CUYP (Dutch: 1620–1691).

Cuyp, who is represented by 15 pictures in this Gallery (in no other collection are there so many), was one of the most universal of the Dutch painters. He painted still-life, birds, cattle, horses, landscapes, sea-pieces, portraits; but what is specially characteristic of his art, and what is best illustrated in this Gallery, is his rendering of sunlight. In this he was unsurpassed among the Dutch masters; and indeed, as Ruskin says, "for expression of effects of yellow sunlight, parts might be chosen out of the good pictures of Cuyp, which have never been equalled in art." He loved to paint the bright, but hazy, light of a hot summer noon-day, with strong glowing colours in the foreground, and delicate tints in the distance. He was less successful in representing distant mountains (*see* (No. 128). His sense of proportion was sometimes a little at fault; and he was fond of placing a piece of brilliant scarlet in his pictures, with which the critics have found fault because it is unaffected and unwarmed by the golden tone of the rest of the picture, and shows little distinction between its own illumined and shaded parts. The charm of his best landscapes is in their golden blaze of absorbing light, their amber warmth, their veil of gilding, their harmonies of gold and grey. These are qualities which led the connoisseurs to call Cuyp "the Dutch Claude." The incident, or lack of incident, in his pictures is in keeping with the drowsy effects which he loved. He chose calm and sunny scenes, and fixed upon quiet combinations of figures, cattle and buildings. Though he lived in troublous times, his pictures suggest, as one of his biographers has said, that "he passed his whole life in Arcadia, untroubled by any more anxious thought than whether the sun would give the effect which he required for his paintings, or the cows stay long enough for him to depict them in their natural attitudes." "It may be noted that Cuyp usually introduces cows of a warm brown colour into his landscapes—a fact that influences their general tone. On Dutch pastures to-day the cattle are almost all black and white" (C. H. de

Groot's new edition of Smith's Catalogue, 1909). It is to his success in painting sunlight that a French writer, M. Blanc, ascribes the special appreciation of Cuyp in our country (agreeing therein, as we shall hear presently, with Mr. Desenfans). "In gloomy England," says M. Blanc, "to see the sun shining on the horizon of a painting is an additional attraction."

The life of Aelbert Cuyp was uneventful. He was born at Dort (Dordrecht) on the Maas, and his native town often figures in his pictures (Nos. 144, 315). His father was a portrait painter. Cuyp married in 1658, and his daughter married a brewer. He had an estate, Dordwijk, near Dort, where he lived. As a landed proprietor, he had a seat in the High Court of Justice for the province of Dort. The distinguished position he occupied is also shown by a list presented to the Stadholder William III., where he is proposed as a member of the Regency of Dort. He died in the house of his son-in-law, Pieter Onderwater, at Dort—a house which preserves its old façade to this day.

Cuyp's reputation as a landscape painter has grown with time. Even so late as 1750 a landscape by him could be obtained for 30 florins; but throughout the 19th century he was more highly appreciated in English auction-rooms than any other of the Dutch landscape-painters. The "discovery" of Cuyp was due to a Swiss bagman, whose fellow-countryman, Mr. Desenfans, has left a full and entertaining account of the growth of Cuyp's vogue. Pictures by Cuyp remained, he tells us, "in the private houses of the Hollanders covered with dirt. not considered as cabinet-pictures, but merely fit to supply the place of furniture, till at length, somewhere about 1740 a native of Switzerland called Grand Jean, who resided in London, but made frequent excursions to Holland to sell English watches and scissors, returned with 10 or 12 landscapes of Cuyp. His speculation was attended with every success, as their clear and silvery tints were universally admired; for, notwithstanding pictures may possess great merit, the English view them with indifference if they are dark or sombre. Grand Jean, who had received those pictures in exchange for his merchandise, sold them at low prices, but with so much profit to himself that, emboldened by his success, he collected another assortment of watches and other wares, and returned a second time from Holland with many pictures of the same master. His advantages on this exchange were so considerable as to induce Mr. Blackwood of Soho Square, a man of taste and a judge of art, to repair to Amsterdam himself where he was fortunate enough to purchase some *chef d'oeuvres* of Cuyp's which he sold to Sir Lawrence Dundas on his return. In a short time, the French dealers, an ingenious set of men, who understand the traffic of pictures better than any other people, hearing of the

great success which had attended the works of a master till then unknown, overran all Holland for the purpose of collecting them; but the Dutch, who are not easily duped, surprised at the eager and constantly renewed demands for them, at length began to open their eyes and to find out beauties in those *chef d'oeuvres* which had so long surrounded them, unregarded. Their value immediately increased, and the pictures of Cuyp were removed from the hall to the drawing room. Since that time, connoisseurs have been unanimous in praise of them, and they have been sought with such avidity that a work which 50 years ago sold for five guineas will readily now fetch 500" (*Catalogue*, 1802, vol. ii., pp. 141-3). From the particularity of this account, and from the large number of Cuyp's which Mr. Desenfans had in stock, it may be surmised that he had entered the market as a buyer in the earliest days of the "boom." It has continued to the present time, and where Mr. Desenfans said five *hundred*, a modern picture-dealer might say five *thousand*. A critic, writing ninety years later than Desenfans, says that "the very richest of the collectors commit all kinds of extravagances in order to become possessed of Cuyp's finest works. And what would not the amateurs give for some of the Cuyp's in the Dulwich Gallery? What a talent! What universality in the hand that could paint skies more glowing than those of Both; clouds as vaporous as those of Van der Cappelle; water more luminous than Van de Velde's; cattle as live to nature as Paul Potter's; horses better than Wouwerman's! Ruysdael is the greater artist, the greater mind; but Cuyp has, to a degree unapproached by any of his contemporaries, the secret of variety and charm" (*Quarterly Review*, October, 1891).

In the centre, a shepherd standing and a woman sitting. On the right are five cows, three lying down, two standing; a small wood behind. In the foreground, also four sheep; and in the middle, three more. Near a road, on the left, a stream visible; a village, and windmills, in a long-stretching flat country. Clear, bright summer's sky with fleecy clouds; tending towards evening. Signed, A. Cuyp. Panel: 1 ft. $6\frac{3}{8}$ in. × 2 ft. $3\frac{7}{8}$ in.—Engraved by R. Cockburn and by J. Cousen.

"Sky and land are suffused in a soft bright haze; the light trembles and palpitates in the fleecy mists that veil without obscuring the blue sky; it steals over the meadows and blends itself with the water. Never was nature so glorified. It is the idealisation of peace and serenity. What a wondrous, bright, idyllic life it suggests! Did Cuyp in strolling about the Dort country come upon a scene like this, or was it only a phantom of the ideal world in which the artist lived? So let it stand for us, a revelation of loveliness, sweet as the 'unheard melodies.' To attempt to explain the execution, the manipulation

of the pigments would be like analysing a smile or the glance of a bright eye." (Henry Wallis, *Magazine of Art*, 1881.) This picture was formerly called "A View of Utrecht."

5. Landscape with Cattle and Figures.

W. ROMEYN (Dutch: *b.* before 1630, *d.* after 1693). *See* 3.

On the right, sheep and goats, some lying on the ground and two standing; a girl kneels and milks a goat; behind her, a donkey with panniers; on the left, an old tree; in the background, mountains; blue sky, with clouds. Signed "W. Romeyn." Canvas: 1 ft. $1\frac{1}{2}$ in. × 1 ft. $4\frac{3}{8}$ in.

A companion picture to No. 3; harmonious in colouring, and clearly painted.

6. A Tiger Hunt.

SIR P. F. BOURGEOIS, R.A. (English: 1756–1811).

For a biographical notice of Bourgeois, one of the founders of the Dulwich Gallery, *see* above, p. xi. He enjoyed considerable reputation in his lifetime for his landscapes, battles, sea-pieces, &c., but, though as an artist he had taste and versatility, posterity has applauded him more for the pictures he collected than for those he painted.

A rough, rocky, mountainous district, with blasted pines scattered about, serves as background for the picture. In the foreground a man in a turban, red jacket, and green trousers, mounted on a piebald horse, spear in hand, dashes at a small tiger; dogs are on the left. Behind is a brown horse, riderless; a man on foot, and another lying on the ground, on whom a second small tiger springs. Canvas: 3 ft. $8\frac{1}{4}$ in. × 4 ft. 7 in.

7. Landscape with a Tower.

DUTCH SCHOOL (17th Century).

On the right, a low wall, with a moat before it; two houses, and behind them, a circular tower; on the left, a road; on it four figures, together with a cow, sheep, and two dogs; large trees in the centre; cloudy sky. Panel: 1 ft. $7\frac{1}{2}$ in. × 1 ft. $3\frac{3}{4}$ in.

Very probably a work of Wynants (*see* No. 114), to whom at one time the picture was ascribed. It is No. 167 in Smith's Catalogue (Wynants).

8. Italian Landscape.

JAN BOTH (Dutch: *b.* about 1610; *d.* 1652).

Jan Both was the son of a painter on glass at Utrecht. While still young, he entered the studio of Abraham Bloemaert,

head of the School of Utrecht. With his elder brother Andries, he presently travelled through France into Italy, and settled for some time in Rome, where Jan formed his style on that of Claude (No. 53). The brothers also worked in Venice, where Andries, dining one night not wisely but too well, fell into a canal from his gondola and was drowned. Jan returned to Holland in or before 1644. A document of 1649 shows him to have been one of the chiefs of the Painters' Guild at Utrecht.

The landscapes of Jan Both are almost always Italian, but they are truer to nature in their forms than the ideal compositions of Claude. They owe their great repute to the glowing power of their colouring, especially to the striking effects of the light and the soft golden tone of the atmosphere. But in this respect the landscapes of J. Both have a closer resemblance to the Dutch views of Cuyp than to those of Claude. It has often been stated that the figures and cattle in his pictures were painted by his brother Andries, but this is doubtful.

A wooded bank reaches from right to left. In the foreground a man washing his feet in a pool; near him another man and a dog; three cows on the right; a man baiting three pack-mules from a box of hay. The road is bordered with bushes. A slope in a park half conceals a house behind trees. Blue fair-weather distance and summer sky. Signed "B." Canvas: 1 ft. 9 in. × 2 ft. 1 in.—Engraved by R. Cockburn.

9. Landscape with a Church.

ABRAHAM VERBOOM (Dutch: *b.* before 1630, *d.* after 1663).

Verboom was born at Haarlem, where he worked as a landscape painter in the middle of the 17th century. His earliest pictures are dated 1653. They come very near to the earlier works of J. Ruysdael. In several of his pictures the figures are painted by Lingelbach and Adrian van de Velde, from which we may conclude that he stayed at Amsterdam between the years 1653 and 1663. He painted especially quiet forest views, of a deep-toned colouring in his early period, and of a weak sketchy execution in his later time.

On the right, the edge of a wood, and two wayfarers on a pathway; a village church in the centre of the middle distance; on the left, a pollard-stump; cloudy sky. Panel: 1 ft. 5 in. × 1 ft. 9 in.

In the earliest catalogues of the Gallery ascribed to Hobbema; next, labelled "Unknown"; in 1880 ascribed by Dr. Richter to Verboom.

10. Italian Landscape.

JAN BOTH (Dutch: *b.* about 1610, *d.* 1652). *See* 8.

On a road is a waggon, drawn by two oxen. The immediate foreground is occupied by a donkey lying on the ground, and a red mastiff. Behind them a man drives a grey horse. The bank on the left is covered with copse-wood and small trees. The middle distance is a warm ochre-coloured heathery hill, with a small castle tower on its summit. A blue mountain in the back; summer sky with evening light, and filmy clouds. Over all is a delicate effect of hot weather. Canvas: 1 ft. 7¼ in. × 1 ft. 3⅝ in.—Engraved by R. Cockburn.

"Both," says Hazlitt, "saw nature with an Italian eye, and could not persuade himself to depict her otherwise than in a veil of southern sunshine. In fact, he seemed to look at all things through an imaginary haze of golden light, which, while it in no degree distorted their individual forms and characters, gave them a hue which is scarcely to be met with out of his pictures" (*Beauties of the Dulwich Gallery*, p. 36).

11. Arch of Constantine, Rome.

HERMAN SWANEVELT (Dutch: 1620–1690).

Swanevelt was born at Woerden. He is said to have begun painting under Gerard Dou, but he went early to Rome, where he studied under Claude and often painted the figures in his pictures. Having a great predilection for sojourning in the ruins of Rome, Tivoli, and Tusculum, he was called (as Constable said) "the Hermit of Italy from the romantic solitudes he lived in, which his pictures so admirably describe." He visited Paris, where he was admitted a member of the Royal Academy in the year 1653. The date of his death is variously recorded as 1655 (registers of the Paris Academy), 1659 (Passeri) and 1690. A picture in our Gallery (No. 219) is apparently dated 1675. His compositions are tasteful, but generally a cold-green tone pervades them. His numerous etchings and drawings deserve more admiration.

The triumphal arch in the centre, seen from the Colosseum, an arch of which is on the left; a dwelling-house is built on the left side of the arch; pilgrims, ladies, and gentlemen in the foreground. On the right two artists sketching the ruins of the Palatine, covered by wood. Canvas: 2 ft. 10½ in. by 3 ft. 8¼ in.

The picture is interesting as showing the state of the ruins, &c. at the time (*cf.* No. 174). The arch of Constantine, which now stands entirely free, was built in the year 311 by the Romans, in honour of the Emperor Constantine after his victory over Maxentius near the Ponte Molle.

12. Banks of a Brook.

JAN BOTH (Dutch: *b.* about 1610, *d.* 1652). *See* 8.

A brook threads its way through stony shallows; on the further side a bank crowned with trees; hills in the distance. On the left a lake with a village on its margin. A man drives a laden donkey and a cow, and is followed by another man with two cows. Farther back still, two men converse; another, with a bundle over his shoulder, advances towards the bank. The sun is on the right; bright summer sky, with filmy clouds. Canvas: 1 ft. 9¼ in. × 2 ft. 2½ in.

13. St. Anthony of Padua appearing to a Knight.

SPANISH SCHOOL (17th century).

In the foreground a white horse lying on the ground, the rider thrown down; behind it a landscape with houses. Above, to the right, St. Anthony in his habit, seated on clouds, a lily in his right hand. Canvas: 1 ft. 3¼ in. × 1 ft.

This picture was in early catalogues of the Gallery called "The Conversion of St. Paul"; but the saint may be recognised by his Franciscan habit and his usual attribute, the lily, as St. Anthony of Padua, the disciple of St. Francis: there are many legends of his appearance to soldiers. The authorship of the picture is less certain. It was first attributed to Velazquez, being taken for an early work. Next, it was given by Mr. Sparkes to Gaspar Poussin; and lastly, by Dr. Richter, to "an unknown painter of the Spanish School."

14. A Village on Fire.

TENIERS THE ELDER (Flemish: 1582–1649).

David Teniers, father of a more famous son (*see* No. 54), was the son of a mercer at Antwerp. In 1596, he entered the studio of his elder brother Juliaen Teniers, who in the previous year had been admitted as master into the Guild of St. Luke at Antwerp. He also visited Rome, where he was influenced by Elsheimer (No. 22). In 1606 he was admitted as master into the Guild of St. Luke, and in 1608 married Dympne Cornelissen de Wilde. He worked chiefly at Antwerp, where he died. He painted principally scenes of the life of country people, in which the landscape generally predominates. In his later time he was influenced by his son, David Teniers the younger, whose skill, however, he in no way rivals. The pictures painted by the father are more brown in tone and stiffer in design than those of his son.

Night piece. On the left, in the foreground, peasants taking flight, trees behind; in the middle distance a church, a village on fire behind it; in the centre, a river. Dark sky, with the crescent moon to the left. Panel: 9 in. × 1 ft. 1½ in.

Formerly ascribed to Teniers the Younger, but in 1880, as showing an earlier style, to the father.

15. A Road near a Lake.

JAN BOTH (Dutch: *b.* about 1610, *d.* 1652). *See* S.

A road receding from the front of the picture passes by the margin of a lake, the water of which is hidden by a clump of dark bushes on the left edge; a stretch of meadow with hedges, and a grey hill in the distance. In the foreground a man waters a pack-horse from a pail. A man on horseback. In the middle distance, another man with three cows. A clear summer sky. Panel: 1 ft. 5¼ in. × 1 ft. 3 in.—Engraved by R. Cockburn (who calls it "Morning") and by Barns.

A fine example of the golden effects in which Both excelled. The picture was formerly in the Poullain collection (Smith's Catalogue, No. 115).

16. A Road near Cottages.

School of S. RUYSDAEL (Dutch: 1600-1670).

Salomon van Ruysdael, one of the founders of the Haarlem School of Landscape, was uncle of the more famous Jacob (No. 105), and was born in that town, where in 1623 he was admitted as a master into the Painters' Guild, becoming dean in 1648.

In the centre, two cottages surrounded by trees; in the foreground, a man leading a cow on a sandy road; near him a boy; behind them a man and a woman lying on the ground; three other figures in one of the cottages; to the left, in the distance, a flat landscape; blue sky with clouds. Signed "Pan van . . . olo". Panel: 1 ft. 7¼ in. × 2 ft. 1¼ in.

"A little picture painted in two colours, brown and blue, so as to be a monochrome in effect. A fine breezy sky, full of the driving power of the western wind" (Sparkes). "Formerly ascribed to Isaak van Ostade. The name of the painter indicated by the fragmentary signature cannot be wholly traced; but to judge from the style of the picture one may conclude that its author must have been a close follower of Salomon van Ruysdael. The figures are very much in the style of Adrian van Ostade" (Dr. Richter).

17. Portrait of Sir P. F. Bourgeois, R.A.

Sir WILLIAM BEECHEY, R.A. (English: 1753-1839).

Beechey was born at Burford, in Oxfordshire. His father, intending him for the law, articled him to a conveyancer at Stow, in Gloucestershire; but the young man, disliking the monotony of country practice, was soon transferred to the office

of Mr. Owen, of Tooke's Court, London. While with this gentleman, Beechey became accidentally acquainted with some students of the Royal Academy, whose studies so charmed him that he at once sought for and obtained a substitute to serve out his apprenticeship, and in 1772 was permitted to enter the Royal Academy as a student. By the study of Sir Joshua Reynolds' works, and by following the good advice of his friend Paul Sandby, he soon made rapid progress, chiefly in portraiture, painting small historical pictures and conversation pieces in the manner of Zoffany; but his first life-size portrait was not painted until 1781, during his residence in Norwich, where he had lived five years. On his return to London, Beechey took Vandergucht's house, 20 Lower Brook Street. The patronage of the nobility led the way to Royal patronage, and in the year 1793, when he was elected Associate of the Royal Academy, he was appointed portrait-painter to Queen Charlotte. In 1798 he was commissioned by George III. to paint the large picture, now in Hampton Court, of the King and Prince of Wales reviewing the Dragoons, which work so satisfied His Majesty that he bestowed the honour of knighthood on the painter, who was then elected a Royal Academician. Sir William Beechey was twice married, and had eight children: one of his sons, Captain Beechey, R.N., was a distinguished Arctic traveller; another, W. H. Beechey, was known as the author of a "Life of Sir Joshua Reynolds." Sir William sold most of his pictures, engravings, and materials by auction in 1836 (in which year he presented this portrait to Dulwich), and removed to Hampstead, where he died three years later at the age of 86. Though not in the first rank of English portrait painters, his pictures have truth, simplicity, and attractive colouring.

The face is three-quarters, towards the left. Grey hair and whiskers; white cravat, shirt-ruffles, and waistcoat, red and white ribbon belonging to an Order passes across it; a dark coat; and red curtain background. Panel: 2 ft. $5\frac{3}{8}$ in. × 2 ft. $\frac{1}{2}$ in.—Engraved by J. Vendramini for Cadell's *British Portrait Gallery*.

For a notice of Sir Francis Bourgeois (*see* the Introduction, p. xi). This portrait, exhibited two years after his death, was No. 221 in the Royal Academy, 1813. There is a second version of it (exhibited at Suffolk Street, 1830) in the National Portrait Gallery. Sir Francis is painted wearing the Polish Order of Merit (*see* below, p. 307). On the back of our panel is a sketch by Sir Joshua Reynolds representing a girl bending over a child in her lap. Beechey used so say that he had painted the portrait of his friend Bourgeois on the other side of the panel in order that it might be sure of preservation.

18. Carrying Hay.

After PHILIPS WOUWERMAN (Dutch: 1619–1668).

Philips Wouwerman was one of the most prolific of the Dutch masters, and there are few public galleries which do not possess several of his works. He painted a great variety of subjects, but chiefly battle-pieces and landscapes with horsemen. A white horse is almost his sign-manual. See in any gallery a picture in which a white horse forms the principal light, and the chances are many in favour of your finding it to be by Wouwerman. His works show great vivacity and are carefully executed; his life was comparatively short; yet the pictures ascribed to him number about a thousand. Many of these were doubtless the production of imitators, such as his brother Peter (for whom see No. 34); but it has been calculated that if only half the pictures ascribed to him were really his, he must still be credited with one picture for every three weeks of his working life. Decidedly he was industrious, and naturally he often repeated himself. Three manners and periods have been distinguished amongst his works. In the *first*, the pictures are variegated, glowing, and often of a dazzling effect, sometimes recalling Isaac van Ostade. Examples of this period in our Gallery are the present, Nos. 67, 97, and 193. In the *second* period, dating from about 1650, his colours become more delicate and harmonious in tone and character, and his execution reaches the highest perfection, *e.g.* Nos. 78 and 92. His *latest* works are somewhat heavy in tone, crowded in composition, and flat in execution, *e.g.* No. 91.

Philips was born at Haarlem; the son of Paul Joosten Wouwerman, a painter, from whom he received his first instruction in art. He afterwards entered the studio of Jan Wynants. When nineteen years of age he ran away to Hamburg with a young Catholic lady of Haarlem, and married her there against the wish of his parents. He worked in Hamburg for a short time in the studio of Evert Decker, but soon returned to Haarlem, where he was admitted into the Guild of St. Luke in 1640. Two years later he received pupils into his studio, and in 1645 he became dean of the Guild. He lived in easy circumstances, and died at Haarlem at the age of 49. The extraordinary popularity of his art in the 18th century may be judged from the fact that Moyreau published 89 engravings from his pictures.

In the fore-centre, two waggons loaded with hay, each drawn by four horses; in the foreground, a rider and various figures; on the left, a boat with hay. In the background, on the right, a cottage; blue sky with dark clouds. Canvas, strained on panel: 1 ft. 5½ in. × 1 ft. 10½ in.

An old copy. A very similar picture by Ph. Wouwerman is in the Picture Gallery of Buckingham Palace.

19. A Roman Soldier with a Trophy.

School of RUBENS (Flemish: 1577–1640). *See* 1.

A Roman soldier clad in cuirass and red mantle, bare-headed, stands facing the spectator, holding up a trophy; a landscape and dark sky in the background. Panel: 1 ft. 7 in. × 1 ft. 1½ in.

The soldier, extending his left hand towards heaven, is dedicating a trophy of arms to the gods. Desenfans called the subject "Achilles contemplating armour"; valued for insurance in 1804 at £60.

20. Landscape with Figures.

JAN MIEL (Flemish: 1599–1656).

Miel was born at Antwerp. He was a pupil of G. Zegers, and studied in Rome under A. Sacchi. In 1648 he was admitted as member into the Academy of St. Luke. Shortly afterwards he was summoned to the Court at Turin by Charles Emanuel II., Duke of Savoy, and died there in 1656. His paintings, as a rule, represent scenes from the life of the lower classes in Italy, country people, musicians, beggars; the landscape frequently is an important feature in the work. He also painted some altar-pieces for Roman churches. In his genre pictures the execution is very careful, the design accurate, the colouring often cool and dark, the rendering flat. The figures in Claude's landscapes were often painted by him.

In the centre, a young woman seated on the ground, with a guitar in her hands. On her right, a huntsman, standing, and loading his gun; a dog near them. In the middle distance, a circular tower and a Roman ruin. Hills in the background; blue sky and dark clouds. Copper: 8 in. × 11¾ in.

The colouring is of an enamel-like effect.

21. Cupid on a Bed.

ITALIAN SCHOOL (17th Century).

Cupid, with fair hair, lying on a bed; his head bent forwards; his wings raised; curtains on both sides; his feet not visible. Canvas: 8 in. × 8½ in.

"A small picture of beautiful sentiment, colour, and effect" (Sparkes). "Formerly ascribed to Schedone, but certainly painted by a later artist. The pink light tints recall the influence of Federico Baroccio" (Richter).

22. Susannah and the Elders.

ADAM ELSHEIMER (German: 1578-1620).

Elsheimer was the son of a tailor at Frankfort-on-Main. He went to Rome, where he was in communication with the masters

of Rembrandt, Lastman and Pinas, of Amsterdam. His contemporaries, Sandrart and Cornelius de Bie, describe him as an extraordinary artist, who had "a peculiar manner of his own. He was, indeed, the first who invented a style of small sceneries, landscapes, and other curiosities." His pictures are of a very small size, and the minutest details are given therein with more exactitude than in the large historical paintings of the Italians. He usually painted on copper (as is the case with this picture), and finished his works with so much labour that the prices he received never sufficiently repaid him. It is said that he was not fortunate in his career, and that he was imprisoned for debt, but was restored to liberty by Count Hendrick van Goudt, his pupil and protector, who engraved some of his compositions. "Elsheimer," says Sir Sidney Colvin (*Guide to British Museum Drawings*), "fills a very important place in art as the forerunner on the one hand of Claude and his group, by his delight in the composition and massing of the forms of hill, plain and grove in the country round Rome, and on the other hand of Rembrandt and *his* group, by his predilection for strong artificial contrasts of light and for the dramatic and speaking action of his figures." Rembrandt was certainly acquainted with the works of Elsheimer. Amongst his pupils and followers are, his sons, van Goudt, Cornelis van Poelenburg, David Teniers the elder, Pieter van Laar, Lastman, Pinas, Thomas Teniers the elder, Pieter van Laar, Thomas van Hagelstein, J. König, of Nürnberg, Bramer, and Uijtenbrouck.

One of the Elders, habited in a rich dress, is standing to the right of Susannah, who is seated; the other, who is bareheaded, is sitting by her side; a dark oak tree behind; on the right a fountain, adorned by dolphins and nude infant boys; in the background a castle in a park; evening sky. Copper: 9 in. × $11\frac{3}{8}$ in.

An early work of the master.

23. Ruins of a Temple.

B. BREENBERGH (Dutch: *b.* about 1600, *d.* after 1663).

Bartholomeus Breenbergh was a native of Utrecht, but went early to Italy, where he painted landscapes and historical subjects. Cornelis van Poelenburg (No. 25) is said to have been his master. He lived the greater part of his life in Italy, but his work was also in much request in France, where he was known by his Christian name only as Bartolomé; there are several of his pictures in the Louvre. Amongst his works the landscapes are more important than the historical compositions. He succeeded best in small landscapes, which usually represent Roman scenery: they are extremely finished in their design, and of great delicacy in execution. They may generally be recognised by the cool bluish tone of their colouring. The back-

grounds give an impression of great distance, and the figures in the foreground are conceived in a spirited manner. His etchings (about thirty-one in number) are conspicuous by their great delicacy. In the British Museum there are many drawings by him, chiefly views of ruins in and around Rome.

On the left, upon a rock, a ruined circular temple; on the right, in the middle distance, a tower. In the foreground, a waterfall, three men travelling, a woman sitting on the ground, a dog, an ass, and cows. Panel: $6\frac{1}{4}$ in. × 9 in.

A fine specimen of the artist's skill, and very attractive in the variety of its scenery, which recalls the Upper Tiber valley near Rome.

24. Christ as a Boy bearing the Emblems of the Passion.

GERMAN SCHOOL (16th-17th Century).

Christ, represented as about ten years of age, advances to the left, dressed in a long grey coat and red mantle. He carries the cross, spear, and reed with the sponge; in his left hand is a basket with linen, cords, dice, and nails. The face is looking down. A nimbus of golden rays around the head. The floor strewn with flowers. Dark background. Copper: $5\frac{3}{4}$ in. × $4\frac{3}{4}$ in.

At one time attributed to Carlo Dolci; "but," said Dr. Richter, "the general conception is quite in the style of the Northern Schools; the picture clearly shows in its minute execution the influence of Elsheimer."

25. A Satyr and a Nymph Dancing.

C. VAN POELENBURG (Dutch: 1586–1667).

Cornelis van Poelenburg or Poelenborch was born at Utrecht, where he commenced his studies in the school of Abraham Bloemaert. He afterwards visited Italy and Rome, where in 1617 he studied the works of Elsheimer and Raphael. On his way home he painted for the Court at Florence, and on his return to his native country, in 1627, he was received with great consideration. He was dean of the Painters' Guild at Utrecht in 1649, in 1656-58, and in 1664. He generally painted small Italian landscapes, which he enlivened with nude figures, sometimes with subjects from Holy Scripture. N. Berchem occasionally painted the figures in his pictures, whilst, on the other hand, Poelenburg sometimes painted the figures in the landscapes of J. Both, and also in the architectural views of Hendrick van Steenwyck the younger. A. van Cuylenborch and B. Breenbergh (No. 23) were his pupils. Gerard Hoet and F. Verwilt imitated him.

The satyr, standing to the left, is playing on a tambourine; the nymph in the centre, her back to the spectator, is playing the

cymbals; both are nude; another nymph, sitting on the ground between them, in a violet mantle, is inciting the two dancers. Behind her a boy; on the left a dense wood; on the right, in the background, a pool. Grey sky. Signed "C. P." Panel, elliptical, 1 ft. $2\frac{5}{8}$ in. × 1 ft. $7\frac{5}{8}$ in.

A carefully-painted picture, the figures having an enamel-like surface: a good example of the *genre* which attracted the artist's patrons.

26. Ruins of a Roman Building.

B. BREENBERGH (Dutch: *b.* about 1600, *d.* after 1663). *See* 23.

On the right, in the foreground, large antique ruins; three cows and some sheep stray about the down; on the left, green-grey hilly distance. A fine-weather sky and white clouds. Birds flying about. Panel: $6\frac{3}{8}$ in. × $9\frac{1}{4}$ in.

Simple in its motive; somewhat monotonous in colour.

27. St. Jerome.

ITALIAN SCHOOL (16th–17th Century).

The head turned to the left, and seen in profile; the hands clasped and holding a cross; red mantle; blue sky in the back. Copper: an ellipse, 3 in. × 2 in.

Formerly ascribed to Guido Reni, but inferior (says Dr. Richter) to this master's pictures, especially in its design.

28. Noel Desenfans.

JAMES NORTHCOTE, R.A. (English: 1746–1831).

James Northcote was born in Plymouth, where his father followed the trade of a watchmaker, and took him as his own apprentice. But young Northcote disliked the trade, and occupied all his spare time in the study of art. In 1771 Dr. Zachary Mudge introduced him to Sir Joshua Reynolds, who, with his customary kindness, took him as resident pupil, and Northcote remained in the house of his master five years, where his diligence was so great that he gained the esteem and approval of the President. On quitting Sir Joshua, Northcote set up as a portrait painter; but not feeling satisfied, and wishing to follow the higher walk of historical painting, he went to Rome in 1777. There he spent about five years, was elected member of the Academies of Florence and Cortona, and returned to England, in time to assist Alderman Boydell with his Shakespeare Gallery. For this work Northcote painted nine good pictures, which established his reputation. Success

served to increase the painter's enthusiasm; but his abilities were limited, and he never reached the height to which he aspired. This disappointment aroused within him a spirit of sarcasm, which he vented in remarks upon the works of his more successful contemporaries, and few escaped condemnation. Northcote was a student of the Royal Academy, was elected Associate in 1786, and Royal Academician in 1787. He contributed largely to the Exhibitions; and, notwithstanding somewhat defective drawing and dull colouring, he acquired a considerable fortune by the practice of his art. This fortune was but little diminished throughout his long life, for his habits were so penurious that a tithe of his income sufficed for his expenses. Northcote was not married; a sister, to whom he left all his property, resided with him, and assisted in all his plans for economy. He worked up to within a day of his death, at the age of 86. He was buried in Marylebone New Church.

Northcote's literary works are of considerable importance in the history of British art, and he was acquainted with two other writers whose connexion with our Gallery has been noticed above (p. xxi.). His famous *Conversations* were taken down by Hazlitt. He was a friend of Ruskin's father, and painted portraits of Ruskin as a child (see *Praeterita*). Northcote's *Life of Titian* (1830) is of little value, but his *Memoirs of Sir Joshua Reynolds* (1813) were the foundation of all subsequent biographies of the President.

An amiable, shrewd face looks out from the picture; a high-collared dark coat over a red waistcoat, and large white cravat. The head is seen in nearly full view. Canvas: elliptical, 2 ft. $4\frac{1}{2}$ in. × 1 ft. $11\frac{1}{4}$ in.—Engraved by Freeman as frontispiece to the *Monthly Mirror*, December, 1809, and to the *Memoir of Noel Desenfans*, 1810; Princess Victoria Series, i.

For a biographical notice of Mr. Desenfans, see the Introduction, p. vii. "He was of the middle size, with a well proportioned form. His features were regular and strongly expressive of benevolence and penetration. There was a spirit and vivacity in his eyes that strikingly resembled those of Mr. Garrick" (*Monthly Mirror*, December, 1809).

29. A Woman at the Spinning-wheel.

DUTCH SCHOOL (17th century).

On the left, seated, facing the spectator, an old woman, spinning; before her, on the ground, a child, with a rattle, offering her a paper; on the right, kitchen utensils. Canvas: 2 ft. × 1 ft. 11 in.

At one time ascribed to Willem Kalf (1630–1693).

30. A Castle in a Wood.

G. POUSSIN (Roman: 1613–1675).

Gaspard Dughet (commonly called Gaspard Poussin) was born at Rome, where his parents, who were French, befriended Nicolas Poussin (*see* 101). Nicolas married a daughter of his friends, and encouraged his brother-in-law, Gaspard, towards landscape art, and took him for his pupil. Gaspard, like Italian painters of an earlier time, adopted his master's name. After three years with Nicolas, Gaspard set up for himself, and obtained many commissions, working successively in Perugia, Milan, Florence, and Naples. Returning to Rome, he carefully studied the paintings of Claude, under whose influence he developed his maturer style. He painted landscapes on canvas and in the open air. He lived in Rome, but rented houses also at Frascati and Tivoli. The enchanting scenery of the Tusculan or Tiburtine territory and of Rome, where, as Martial observes, nature has combined the many beauties which she has scattered singly in other places, was his favourite ground. "A little ass, that he cared for himself, his only servant, bore his entire apparatus, provisions, and a tent, under which, protected from the sun and wind, he made his landscapes." So great was his facility that he is said to have required only one day to make a picture. The number of his works is very great, and examples are to be found in all collections. His pictures are, now at least, often sombre, owing to his fondness for painting on a dark ground. His work is inspired by a sense of the grandeur and infinity in nature, so that in spite of some mannerism and inaccuracies, his pictures have, as Ruskin admits, "a permanent power of address to the human heart."

A castle on a woody hill; a road in the foreground; on it two figures; a high tree on the right; blue sky and some clouds. Canvas: 1 ft. $6\frac{1}{2}$ in. × 1 ft. $2\frac{1}{4}$ in.

No. 67 in Desenfans' Catalogue, where it is called "View in the Environs of Tivoli," and the following anecdote about its purchase is told:—"As the King of Poland was particularly desirous that the works of this master should serve as models to the landscape painters of Warsaw, we were recommended to purchase as many of them as we could find; they are, however, so scarce that this is the only one we were able to procure. On the day we purchased this, together with some other works of the different schools, we wrote to inform His Majesty of it. He was then holding a diet at Grodno, and on the eve of losing part of Poland, which made him answer: 'Je vous remercie de tout mon coeur, car à present mon bonheur n'est plus qu'en peinture.'"

31. Gipsies in a Landscape.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

In the centre, a gipsy-mother, sitting on the ground and suckling her child; a girl standing near her. Another gipsy-woman is telling an old man his fortune. In the background, on the left, a castle. Cloudy sky. Signed with a T inside a D. F. Panel: $8\frac{3}{8}$ in. × $11\frac{7}{8}$ in.—Engraved by R. Cockburn.

This and No. 33 are probably companion pictures. They are painted in the silvery tone of the younger Teniers, to whom they were at one time ascribed; the dark outlines, however, are characteristic of the elder Teniers (Richter). The present picture is No. 169 in Smith's Catalogue of the younger Teniers; sold in the collection of M. la Prade in 1776 for 1,220 francs.

32. Hagar and Ishmael.

P. F. MOLA (Bolognese: 1612–1668).

Pietro Francesco Mola was born at Coldre, near Como, and studied at first under Prospero Orsi, and afterwards under Giuseppe d'Aspino at Rome; he studied colour at Venice. He then painted at Rome in the manner of Bassano, and joined Albani at Bologna. In the year 1650 he settled at Rome. As a scholar of Albani, Mola belongs to the Bolognese School; his figures have, however, more life than those of Albani, and there is an idyllic character in his works which makes them attractive. Desenfans states that he once saw Gainsborough rapt in study of a picture by Mola, and asked the painter what attracted him. "It is this manner of painting," replied Gainsborough, "that I shall never attain, for Mola appears to have made it his own by patent."

Hagar, in a yellow dress and red mantle, kneels on the ground, turned to the right, where Ishmael lies; an angel appears close to her, on clouds; trees in the background; evening sky. A circular panel: $7\frac{1}{2}$ in. in diameter.

The representation of Hagar and Ishmael was a favourite subject of Mola's. Similar pictures by him are in the Louvre and in Lord Northbrook's Collection.

33. A Peasant Eating Mussels.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

On the left, near a wall, a peasant seated on the ground; near him a pan with mussels. He is in conversation with another peasant standing opposite him. In the background, a

shepherd with sheep near cottages. Blue sky with grey clouds. Signed as No. 31. Panel: $8\frac{3}{4}$ in. × 1 ft. $\frac{3}{4}$ in.

Companion picture to No. 31; once ascribed to Teniers the younger.

34. Sandhills with Figures.

PIETER WOUWERMAN (Dutch: 1623–1683).

Pieter, brother of Philips Wouwerman (No. 18), was born at Haarlem. In 1654 he married Hendrikje Havemans. He was admitted into the Painters' Guild in 1646. He probably visited Paris, as he painted several views of the Pont-Neuf. He died at Haarlem, probably in 1683. Pieter Wouwerman imitated the manner of his brother, without, however, attaining his excellence. His pictures are generally heavier in tone and executed with less freedom.

A sandy bank on the left, with a few trees; on the right, a rider close to a lake; a beggar advances towards him coming from the side of a woman sitting on the ground; another man opposite the rider; blue sky with grey clouds. Canvas: $9\frac{1}{4}$ in. × 1 ft. $1\frac{1}{2}$ in.

Companion picture to No. 36. Formerly ascribed to Philips Wouwerman, but they are not in the style of that master, said Dr. Richter, nor is the signature (*see* 36) his, but Pieter's; they are harmonious in colour and broad in execution.

35. Cottage with Peasants Playing Cards.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

On the left, a meadow, with a man mowing; cottages beyond, backed by trees. In the foreground, on the right, the gable of a cottage; before it seven figures, four of them sitting round a table, smoking and playing. Cloudy sky. Canvas: $10\frac{3}{4}$ in. × 1 ft. $2\frac{1}{2}$ in.—Engraved by R. Cockburn.

36. Sandbank with Travellers.

PIETER WOUWERMAN (Dutch: 1623–1683). *See* 34.

On the right, a sandbank and a cottage; beyond, a man at rest on the ground; before him a dog; on the left, two travellers going towards a lake; blue sky with clouds. Signed "PW" (monogram). Canvas: $9\frac{1}{4}$ in. × 1 ft. $5\frac{5}{8}$ in.

Companion picture to No. 34.

37. A Shepherd Driving Cows.

DUTCH SCHOOL (17th Century).

A shepherd boy drives two cows, one red, the other white, near a wood; a dog strays in the foreground; a man on a grey horse is crossing a bridge; in the background, to the right, a castle; hills in the distance. Grey, calm sky. Canvas: 3 ft. 7 in. × 4 ft. 11¾ in.

At one time ascribed to A. Cuyp; defaced by over-painting.

38. St. Lawrence in Adoration.

ITALIAN SCHOOL (17th century).

The Saint kneeling in front, with upturned face. He is clad in deacon's vestments, with a palm-branch in his right hand; his left holds a gridiron, the symbol of his martyrdom. Dark background. Canvas: 1 ft. 2⅝ in. × 11¾ in.

Sketchy in execution. At one time attributed to Pietro Berrettini da Cortona (*see* No. 226).

39. An Old Building with Figures.

CORNELIUS DUSART (Dutch: 1660–1704).

Dusart was the son of Jan Dusart (or Tucert), who was a native of Utrecht, but had settled and married in Haarlem, where Cornelius was born. It is not known when he entered as a pupil the studio of Adrian van Ostade. On January 10, 1679, he was admitted into the Painters' Guild. In the year 1682 his name is mentioned in the parish registers of the Reformed Church; he was then unmarried. The objects of art left by him were sold four years after his death by auction. Amongst them were, besides Italian pictures, "engravings after the best Italian, French, English, and Dutch painters."

Cornelius Dusart was a faithful follower of his master, Adrian van Ostade. He painted especially representations of village *fêtes*, drinking bouts, peasants quarrelling, charlatans, &c., where he well characterises the unrestrained joy of the lower classes, though often the design degenerates into caricature. His colouring is usually cooler in tone, and also more varied than that of his master.

The interior of a courtyard, surrounded by the remains of a large building, one archway of which serves to frame the whole composition. On the left, a donkey is lying down; in the centre, a woman seated in a low chair, suckling her baby; a cat at her feet; opposite her, a peasant standing talking

to her, and behind him a dog. A wooded country beyond. Panel: 1 ft. $6\frac{7}{8}$ in. × 1 ft. $2\frac{3}{8}$ in.

"A remarkably careful and choice picture," says Waagen, "by this scholar of Ostade, who approaches nearest to his master in the glow of his colouring." "A graceful treatment of an ordinary subject; much assisted by the warm subdued tone of colour" (Sparkes). "One of the artist's best works, harmonious in colouring, clever in composition, and in conception quite original and independent of Adrian van Ostade" (Richter).

40. A Group of Four Saints.

School of RUBENS. *See* 1.

On the right stands St. Catherine in a white garment, her right hand resting on a sword, a palm-branch in her left; behind her a bishop (St. Ambrose?), opposite another bishop (St. Gregory?), and another Saint in white garment and black mantle holding a pilgrim's staff. Two angels with wreaths floating above; a niche in the background. Panel: 2 ft. $2\frac{1}{4}$ in. × 1 ft. $7\frac{1}{2}$ in.

"The great slenderness of the figure and the monotonous colouring betray a period later than that of Rubens." (Richter).

41. The Martyrdom of St. Sebastian.

ITALIAN SCHOOL (17th Century).

The Saint stands in front bound to a tree, the head turned upwards; on the right a river; on the left, the armour and the mantle of the Saint, indicating his having been a Roman soldier; clear evening sky. Canvas: 2 ft. $1\frac{3}{4}$ in. × 1 ft. $6\frac{3}{4}$ in.

The legend of St. Sebastian was peculiarly popular with the painters. He was a soldier in the Praetorian Guard and a Christian—young, and of a good presence, and high in the Imperial favour; but refusing to renounce his faith during the persecution of the Christians under Diocletian (A.D. 284), he was condemned to be shot to death with arrows by his fellow-soldiers. This sentence was carried out on the Palatine Hill; but Irene and some other Christian women, coming by night to take down his body from the tree to which he was bound, discovered that life was not yet extinct, and by their care he was restored. He was, however, re-arrested, and, persisting in his faith, suffered martyrdom a second time, and was stoned to death. The circumstances of the story made Sebastian a favourite Saint among pious women; whilst his youth and beauty, and the opportunity which his martyrdom offered for the display of the figure and of strong expression, made him a favourite subject

for artists. The subject more generally treated is his first martyrdom, as in this picture and in Guido's (No. 268). Of his rescue there is a version by Belucci (No. 46). It is interesting to compare the present picture (at one time ascribed to Mola) with the more famous one attributed to Guido. There is here no attempt at dramatic effect; no forced expression.

42. Fruit.

JAN VAN HUYSUM (Dutch: 1682-1749).

The fame of Jan van Huysum began at home, as was fitting in a land of lovers and growers of flowers; but his reputation soon spread throughout Europe. "While still young he became rich and honoured, and reached the summit of fortune. The prices noted in the sale catalogues of the 18th century, which are altogether out of proportion to those realised by other works, reveal to us with what infatuation this finished master, so delicate, erudite and careful, was regarded" (Havard's *Dutch School*). The florists were proud to supply him with specimens; and perhaps the bric-a-brac dealers lent him the vases, in which he usually placed his flowers. He was fond of introducing birds' nests into his posies (*see* Nos. 120 and 139). And two other evidences of the painter's skill were required in Dutch flower-and-fruit pieces. "The first of these is the dew-drop, or rain-drop—it may be two or three drops—of either size, on one of the smoothest petals of the central flower. This is always, and quite openly, done to show how well the painter can do it. But there was a further *tour de force* demanded of the Dutch workman. Not only a dew-drop, but in some depth of bell, or cranny of leaf, a bee, or a fly, was needful for the complete satisfaction of the connoisseur" (Ruskin's *Notes on Prout and Hunt*). Jan van Huysum did all these things with patient and skilful precision (*see, e.g.*, No. 120); but "whilst as a painter of flowers he gained enormous success, his inclination and tastes were always for landscapes. Whenever he had a few days to himself he fled to the country and amused himself by painting bushes with rude figures." He was born at Amsterdam, where he resided all his life. He was the pupil of his father, Justus van Huysum. His three brothers were also painters: Justus, a battle-painter; Jacob, who chiefly copied in London the works of Jan; and Michael, a teacher of drawing, who painted flowers and fruit.

A blue Delft bowl stands on a red marble slab, and contains peaches, nectarines, grapes, raspberries, which fall over the side; a cracked nut on the slab; light brown background. Signed "Jan van Huysum." Panel: 1 ft. $3\frac{1}{4}$ in. × 1 ft. $\frac{1}{4}$ in.

This and No. 61 are companion pictures, and were sold from the Braamcamp Collection in 1771 for £207 (Desenfans Catalogue, No. 137; Smith's Catalogue, Nos. 23 and 24).

43. Three Women with a Cornucopia.

RUBENS (Flemish: 1577–1640). *See* 1.

Two women, partly undraped, seated on the ground, holding up a large cornucopia, which at the same time they fill with fruit from a basket before them. On the right, further back, stands a third woman, clad in a tunic and assisting them. Dark clouds in the background. Panel: $11\frac{7}{8}$ in. × $9\frac{3}{8}$ in.

A sketch for a large picture.

44. A View on the Rhine.

HERMAN SAFTLEVEN (Dutch: 1609-1685).

A native of Rotterdam; pupil of Jan van Goyen, and probably also his elder brother, Cornelis Saftleven. "H. Saftleven," wrote Sandrart, "painted landscapes, and distinguished himself by the care as well as the great accuracy with which he painted." "A good landscape painter," said Cornelius de Bie of him; "at first he painted peasants and barns, but now he indulges in his predilection for landscape-painting. He lives at Utrecht." He usually represented in his pictures the environs of the Rhine: they are executed with the greatest care, and the smallest detail is rendered with the accuracy of a miniature painting. The very thin impasto on his paintings proves the great firmness and skill of the artist, whose works, although praised by Sandrart and C. de Bie, have only of late been duly appreciated.

On the right, the river; on it numerous boats; on the left, a woody cliff with trees, cottages, churches, and the tower of a castle; various figures on roads scattered about. Beyond the river steep mountains with villages and castles. Blue sky, with a few clouds. Signed and dated 1656. Panel: 1 ft. $4\frac{3}{8}$ in. × 1 ft. $10\frac{1}{2}$ in.

At one time ascribed to Vosterman. It is one of Saftleven's best pictures; remarkable for the exquisite finish of the minutest details. Formerly in the possession of Mr. Moses Vanhausen, who brought it over to England in 1783.

45. Interior of a Cottage with Figures.

A. VAN OSTADE (Dutch: 1610-1685).

Adrian, elder brother of Isaac van Ostade, was a pupil of Franz Hals, in whose school his pictorial perception was developed. He painted trivial subjects; but he often caught the poetic side of peasant-life by giving to its sports, its quarrels, its quiet enjoyments the magic light of the sun-gleam. "He

had," says Sir Frederic Burton, "artistic qualities of a high order—consummate skill in composition and taste in arrangement; subtlety of chiaroscuro and refined delicacy of colour; appropriate and never overstrained action in the figures, and precision, combined with breadth, of handling."

His earliest pictures had a light blue tone; later on a yellowish tint pervaded them; but those painted after the year 1640, when he came under the influence of Rembrandt, may be distinguished by their deep, warm, brown colouring, combined with that chiaroscuro so peculiar to Rembrandt. In this his second period (about twenty years) he generally represents his peasants in contemplative solitude, in family or friendly circles, and in the enjoyment of comfortable quietude. His colouring becomes more variegated in his latest period, his light more even and clear, his conception calmer. Amongst his scholars were his brother Isaac van Ostade, Cornelis Bega, Cornelis Dusart, and Michiel van Musscher.

He was born at Haarlem. His father, Jan Hendriks, a weaver, left the hamlet Ostade, near Eindhoven, for Haarlem. In the year 1662 Adrian was made Dean of the Guild of St. Luke. In July, 1638, he married Machtelgen (Mathilda) Pietersen, a young lady of Haarlem, who died in September, 1642. The name of his second wife, who died in 1660, is not known. He died at Haarlem.

The interior of a room with an open window on the left; near it, and facing the spectator, is a man with a pipe, receiving a glass of beer from a woman seated opposite; she is seen in profile holding a beer jug in her left hand; view of a tree and bushes through the window. Whole-length figures. Panel: 1 ft. 1 in. × 10½ in.

No. 75 in the Catalogue of Desenfans, where he says, "This exquisite little picture has always passed for one of the finest productions of Adrian Ostade." Desenfans is said to have paid £105 for the picture. (No. 124 in Smith's Catalogue.)

46. St. Sebastian with Faith and Charity.

A. BELUCCI (Venetian: 1654-1726).

Antonio Belucci was born at Soligo on the Piave, near Venice. At first he studied and worked in Venice; later on he was called by the Emperor Joseph I. (1703-1711) to Vienna, where he was also employed under Charles VI. (1711-1740). From him, and from other German princes, he received the title of court-painter. In the year 1716 he came to England, from the court of the Elector Palatine. A ceiling in Buckingham House was decorated by him in 1722. He found a protector in the Duke of Chandos. Being afflicted with the gout, he left England and

returned to his native place, where he died. He left a nephew, says Walpole, who made a fortune by portrait-painting.

The wounded Saint (a three-quarter-length figure), who is partly covered with a red mantle, falls back into the arms of Faith, a female figure in white, who bends over and supports him with her right hand, whilst her left holds a cup and a cross. On the left, a casque and piece of armour, with an arrow. Charity, on the right, holds the Saint's left hand in her own, and delicately draws an arrow from his side with her right; she wears a golden cope lined with green. Golden-coloured clouds form the background. The figures are life-size. Canvas: 4 ft. 8 in. × 4 ft. 4 in.

A carefully executed work of the master; for the subject—the rescue of the Saint after his first martrydom—*see* No. 41; presented to the Gallery by the Rev. T. B. Murray, of Lincoln's Inn Fields, in April, 1852.

47. Landscape with Figures.

J. WEENIX (Dutch: 1640-1719).

Jan Weenix was born and died at Amsterdam. He was a pupil of his father, Jan Baptist Weenix, who had married Justina d'Hondecoeter in 1638; although he chiefly lived at Amsterdam, his name is to be found in the registers of the Guild of Saint Luke at Utrecht in the years 1664 and 1668. He was also for some time in the service of the Elector Johann Wilhelm, of the Palatinate, at the castle of Bendsberg, near the Rhine. Jan Weenix painted occasionally Italian views, like his father, who had visited Italy; but was principally an animal-painter, and became most celebrated by his representations of dead hares (see, *e.g.*, National Gallery, No. 238).

On the left, in the foreground, a shepherd sitting on the ground, a young dog between his legs; an older one looking over the boy's shoulder; behind him, the ruins of a Roman temple; on the right, a group of four sheep; and in the middle ground, a river, with numerous figures scattered about; high rocks in the distance; cloudy sky. Signed "J. Weenix" and dated 1664. Canvas: 2 ft. $6\frac{1}{2}$ in. × 3 ft. $2\frac{3}{4}$ in.

"Painted under the influence of his father, J. B. Weenix, and probably after his studies in Italy; an early and very important work of the master" (Richter).

48. A Woman with Cows on a Road.

School of DUJARDIN. *See* 72.

A woman in a white dress and red mantle carrying a pitcher; a cow and a goat standing, and another cow lying

down; on the left, a fountain. Behind these, cottages and a tree; in the distance, blue mountains. Sky blue, with a few clouds. Panel: 9 in. × 7 in.

49. A Road near a Cottage.

TENIERS THE ELDER (Flemish 1582–1649). *See* 14.

On the left, a cottage; before it two wayfarers, to whom a peasant shows the way. In the distance, on the right, a shepherd and sheep under trees; beyond, a pool. Blue sky with grey clouds. Signed "D.T. (monogram) F." Panel: 8¼ in. × 6¾ in.—Engraved by R. Cockburn.

Companion picture to No. 52.

50. An Old Woman Eating.

QUIRYN BREKELENKAM (Dutch: *b.* about 1625, *d.* 1668).

At the time when Gerard Dou began to be celebrated he took as an apprentice a young man, a native of Swammerdam, near Leyden, named Brekelenkam, who acquired from his master his method of light and shade and imbued himself at second hand with the precepts of Rembrandt. He painted quiet interiors, industrious households and kitchen scenes. In the National Gallery there is a signed picture by him (No. 1329). Inspired by Rembrandt's teaching, he placed his figures in a beautiful amber light. They are neither too graceful nor too striking, but singularly lifelike and truthful. The scenes in which he delights are always quiet, modest, and sober in movement and expression, but his execution is none the less interesting. His touch is free, supple, and soft; and his figures are modelled with remarkable power upon a red ground, frequently by the aid of simple transparent colours.

The woman, a full-length figure, turned to the left, is seated in an armchair before a fire; she wears a black jacket, dark green apron, and white cap, and is eating with a spoon from a pipkin. In the background stands a large bedstead. Panel: 1 ft. 6 in. × 1 ft. 2 in.—Princess Victoria Series, i.

This admirable picture (formerly in the Orleans collection) is No. 129 in Desenfans's Catalogue of 1802, there attributed to Gerard Dou. "To what superlative excellence," exclaims Desenfans, "may genius and application carry the art of painting! We may really believe we see the old woman's head and hands trembling through the debility of extreme old age. One of the early pictures of Dou, for notwithstanding its high finish, we may easily recognise the school of Rembrandt

whose manner he then followed." In an earlier catalogue Desenfans seems to have attributed the picture to Brekelenkam, and this attribution was adopted by Dr. Richter in 1880. Other critics have ascribed the picture to various other painters.

51. Cows and Sheep in a Wood.

ADRIAN VAN DE VELDE (Dutch: 1639–1672).

Adrian, son of William van de Velde the elder (a marine painter), was born at Amsterdam, and first studied under his father. He next entered the studio of Jan Wynants, whose wife on witnessing the new pupil's first effort is said to have exclaimed "Wynants, you have found your master." Adrian afterwards studied under Wouwerman. He painted figures, animals, and landscape with equal refinement. "Notwithstanding the shortness of his life and the willingness with which he devoted his time to painting the figures in the landscapes, not only of his master Wynants, but also of his friends, Hobbema, van der Heyden, Verboom, and Moucheron, the catalogue of his works comprises no less than 187 pictures. Considering the finish of his work, this number shows that he was endowed with prodigious facility and that he was extremely industrious" (Havard). He comes very near to Paul Potter in the individual conception of the animal world, but shows more pictorial ability in his landscapes: they are characterised by a fine grey tone, a hazy sunlight, extending over the landscape, and a delicate, careful execution.

In the foreground, a reddish cow, turned to the left and drinking from a brook; another stands behind her; on the right, four sheep, three lying on the ground; two figures sit on a path leading into the wood. Cloudy sky. Panel: 7 in. × 9 in. —Engraved by R. Cockburn.

This little picture, soft in tone, delicate in chiaroscuro, is a beautiful example of the master's landscape-pieces.

52. A Cottage.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

On the right, a cottage; before its door a peasant standing and talking to a servant; near them a dog; another figure inside the door; a few trees behind. Blue sky with grey clouds. Signed D. T. (monogram) F. Panel: $8\frac{1}{2}$ in. × $6\frac{3}{4}$ in.

Nos. 49 and 52 are companion pictures; they were both, before 1880, ascribed to the younger Teniers.

53. Landscape with Figures.

School of CLAUDE (French: 1600–1682).

Claude Gellée was born in the village of Chamagne, in the Vosges, in the Duchy of Lorraine—hence the name by which he

is generally known, Claude le Lorrain or Claude Lorraine. He lived most of his life at Rome, then the centre of attraction to the learned and fashionable world of Europe, and became the chief painter of what is called "classical landscapes." At an early age Claude lost both of his parents. While staying with his elder brother, a clever woodcutter at Freiburg-in-Bresgau, he learned to draw ornaments and arabesques. At the age of 19, he found his way to Rome, where he worked for six years, as assistant to Agostino Tassi, a scholar of Paul Bril. He next travelled elsewhere in Italy, staying for a while in Venice, of which place there are sometimes recollections in his "Sea-ports." After a visit to his native country (at Nancy), he returned by Lyons to Rome (1627), where he worked with unceasing industry and gradually made a great reputation. His house at Rome, the Tempietto, may still be seen at the angle of the streets Sistina and Gregoriana. His friend Sandrart, a German painter, tells us that at Tivoli or in the Campagna Claude "used to linger in the open air from before daybreak even to nightfall, so that he might learn to depict with a scrupulous adherence to nature's model the changing phases of dawn, and the rising and setting sun." Many of Claude's sketches may be seen in the British Museum. By the aid of such studies he built up his classical compositions. Amongst his earliest patrons at Rome was the Ambassador of France at the Papal Court, for whom he painted a picture of the Forum, of which there is a version in our Gallery (No. 174). Cardinals, Popes, and foreign Sovereigns gave him commissions, and his work was so much copied that he determined to form an album containing sketches of his authentic works. This was the famous *Liber Veritatis* (now at Chatsworth), which suggested to Turner the *Liber Studiorum*. Claude, who suffered from much ill-health in his later years, died at Rome and was buried in the Church of the Trinità de' Monti. A monument was erected by his nephews "to their beloved uncle, Claude Gellée Lorraine, a most eminent painter, who, in painting landscape, represented to admiration the very rays of the rising and setting sun." The monument was destroyed during the French occupation in 1798, and in 1836 the painter's remains were transferred to the Church of S. Luigi de' Francesi, near the Pantheon.

One of the chief characteristics of Claude's pictures, a characteristic which gives him a distinctive place in the history of landscape-painting, was noticed by his nephews in their epitaph. He "set the sun in heaven," says Ruskin. He "painted the effects of misty shadows cast by the sun's rays over the landscape, and other delicate aërial transitions, as no one had ever done before, and in some respects as no one has done in oils since." For the rest, he painted an imaginary

world, full of serenity and sweetness. He "knew the real world thoroughly," said Goethe, "and he made use of it to express the world contained in his own beautiful soul"—a world of enchanted castles, echoing grottoes, waveless seas. "The characteristics of his pictures," said a great English landscape painter, "are always those of serene beauty Sweetness and amenity reign through the creations of his pencil; but his chief power consisted in uniting splendour with repose, warmth with freshness, and dark with light" (Leslie's *Life of Constable*, p. 328).

In the foreground, a column and an urn, probably ruins of a classical monument. On the left, a village, and beyond it high rocks. On the right, a bridge and a distant view. Three figures, cattle, and geese in the foreground. Calm sky. Canvas: 3 ft. 5 in. × 4 ft. 6 in.

54. The Guard-room.

TENIERS THE YOUNGER (Flemish: 1610–1690).

David Teniers, the younger, generally reputed one of the greatest of genre-painters, was born at Antwerp, and first studied under his father (*see* No. 14). But his true masters, though he was not actually in their studios, were Rubens and Brauwer. In 1633 he was admitted as master into the Guild of St. Luke at Antwerp. In 1637 he married the daughter of the painter Velvet Breughel, the former ward of Rubens, who acted as witness at the wedding. "Brilliant and refined in person, enjoying the patronage of those who occupied a high rank in the domain of art, marvellously gifted and fruitful, Teniers soon became known, esteemed, and celebrated. The Archduke Leopold-William of Austria, then Governor of the Netherlands for Spain, appointed him his private painter and *aide de sa chambre*, at the same time making him keeper of his gallery in the Palace of Brussels." In 1647 he took up his residence in that city. His country seat at Perck (depicted in No. 817 in the National Gallery) was a constant resort of the Spanish and Flemish nobility. Louis XIV. is said to have exclaimed, when someone showed him some works by Teniers, *Eloignez de moi ces magots*—"take away the absurd things"; but other sovereigns, less enamoured of the grand style, patronised this painter who brought so much technical skill to the representation of common life. Queen Christina of Sweden desired to possess pictures by him, and Philip IV. of Spain admired them so much that the Prado is richer than any other gallery in works by Teniers. In 1663 he became the first President of the Academy of Fine Arts at Antwerp. He died at his château at Perck in his 81st year.

Though Teniers painted mostly the life of the peasant-world, as in brick-making (No. 57), cutting chaff (No. 142), tending swine (No. 146)—he depicted also the incidents of the guard-room and the guild of the cross-bow men. As compared with Dutch painters of genre, Teniers painted boors somewhat *de haut en bas*—exaggerating their boorishness; and he was fond of introducing gentry into his scenes, who are attended obsequiously or joyously by grateful peasants (*e.g.* No. 95). But what gives his pictures their high reputation is their fine technique. He seems, says Ruskin, "never to have painted indolently"; he "touched with a workmanly hand." And then, his colouring is very delicate in tone, his handling of the brush light and spirited. In their glowing colouring and their transparent brown shadows, his early pictures have something akin to Rubens; they are of a cooler tone in his later works, and have a fine grey silvery tint in those pictures which are considered his best. The colouring in his latest works is rather heavy and monotonous.

A page, with a sword in his hand, advancing to the left; before him, the armour and the weapons of a knight; in the middle ground, an open door, through which passes a soldier with a musket on his shoulder. On the right, a dog; and in a corner of the room, four men in conversation. Signed "D Teniers F.". Canvas: 2 ft. $3\frac{7}{8}$ in. × 1 ft. $9\frac{1}{8}$ in.
A late work of the artist.

55. A Blacksmith's Shop at Rome.

J. LINGELBACH (Dutch: 1625–1674).

Jan Lingelbach was born at Frankfort-on-Main, but his family moved, while he was still young, to Amsterdam. In 1642 he went to Paris for two years, and then to Rome. He remained in Italy for eight years, returning to Amsterdam for the rest of his life. The facility with which he posed and draped little figures caused him to be sought after for this work by the landscape painters of the time—such as Wynants, Hobbema, Hackaert, Moucheron, Philip de Koninck, and Jacob Ruysdael. On his own part, he painted very different sorts of pictures, but principally, and with special skill, crowds composed of varied groups, Italian seaports, hunting scenes, and fairs. Karel du Jardin is said to have been his master; sometimes he imitated Ph. Wouwerman.

In the foreground, a blacksmith's shop with the Papal coat-of-arms; a pack-mule is being shod by two men in front of it. In the background, a view of the church Trinità de' Monti,

and the Pincian; grey-blue sky. Canvas: 1 ft. 9¾ in. × 1 ft. 6⅞ in.

Previously ascribed to Slingelandt, but it is doubtless (said Dr. Richter) an original painting by Lingelbach.

56. A Lady Playing on the Virginals.

GERARD DOU (Dutch: 1613–1675).

Gerard (Gerrit) Dou, or Dow (properly Douwensz, son of Dow), was born at Leyden. His father, Douwe Tanszoon, a glazier, placed him, when nine years of age, with an engraver, Bortholomæus Dolendo, that he might learn drawing, and some time afterwards apprenticed him to Pieters Kouwenhouen, a glass-painter. In his fifteenth year, 1628, the youth, by his own wish, entered Rembrandt's studio at Leyden, where he remained for three years, and learnt oil-painting. Rembrandt himself was then only twenty years of age. Dou established himself in his native town as an independent artist, and lived there all his life, except between the years 1651 and 1657, and 1668 and 1672.

He began to paint at first portraits (his own portrait is in the National Gallery), and afterwards representations of family and professional life of the middle and lower classes, in small sizes, with, as a rule, not more than three figures. He doubtless owes to Rembrandt the clearness and strength of his colouring and the treatment of the light and shade. His acute observation, unequalled precision, and the great patience which he devoted even to the smallest details, have always been greatly admired. The German painter, Sandrart, relates that he once visited, with Pieter de Laar, the studio of G. Dou, and that he admired, with him, the great care bestowed by the artist on the painting of a broomstick. Dou remarked that he would still have to work at it for three days. He carried the same, almost meticulous, care into the painting of his living models. "The wife of a wealthy burgomaster paid the penalty of possessing a fair white hand by having to sit five long days while the painter transferred it to canvas. The cheek of a fair model would grow pale with fatigue while he was rounding a pearl on her neck." The present picture is a good example of his careful talent.

The lady, a whole-length figure, turned to the left, and seen in profile, is seated in a red, straight-backed chair, before a window. She wears a light-blue jacket, greyish dress, and white apron. The virginals, on which she is playing, stand on a table. In the background, a screen. On the right, a large piece of rich tapestry looped up to the ceiling over a table, on which lie a flute, an open music-book, &c. A wine-cooler

with a flask in it, and a spray of vine occupy the foreground on the right. A birdcage is hung in the middle of the room. Panel: 1 ft. $2\frac{3}{8}$ in. × $11\frac{1}{8}$ in.—Princess Victoria Series, i.

A remarkable work, unusually rich in composition, and well preserved; the elaborate minuteness of the workmanship is marvellous. Desenfans bought the picture in 1800 at the Geldermeester sale for £88. In a list of his pictures, made for insurance in 1804, he valued it at £500.

57. Brick-making in a Landscape.

TENIERS THE YOUNGER (Flemish: 1610–1690). *See* 54.

Brickmakers' sheds in the middle distance, with numerous figures occupied in brick-making. On the right, a broad river; on the left, a large church surrounded by trees. Cloudy sky. Signed "D. Teniers, F." Panel: 1 ft. $5\frac{1}{8}$ in. × 2 ft. $2\frac{1}{4}$ in.

One of his finest works in this Gallery. Very spirited and careful in execution, especially in the figures.

58. The Holy Family.

After ALBANI (Bolognese: 1578-1660).

Francesco Albani was born at Bologna. His father was a rich silk-merchant, who first intended the son to be a lawyer, and afterwards a merchant. But, following his inclination for art the boy entered the studio of Denijs Calvaert, of Antwerp, then the first painter in Bologna, where Guido Reni became his friend. Later on he studied in the Academy of L. Carracci, following the example of Guido, with whom he afterwards competed. When both had settled in Rome, their rivalry become the cause of personal enmity, and Albani joined Annibale Carracci. He returned to Bologna in 1616. In 1625 and 1630 he worked at Rome, and in 1633 in Florence. He lost his fortune in the later years of his life, which were embittered by discontent. He had been especially famous for his decorative pictures in which he introduced pretty children; as in the graceful "Four Elements" (Turin), painted for Cardinal Maurice of Savoy, and furnished to the Cardinal's order with "a copious quantity of Amorini." Albani is said to have possessed charming models for such works in his first wife, and their twelve lovely children.

In the centre, the Virgin seated, with the infant Christ on her lap. Red garment and blue mantle; brown headdress. The Child is nude, sits on an amber-coloured cushion, and holds an apple. The Madonna points with her left hand on the book,

which Joseph holds open on the right. Bushes in the background. Copper: 1 ft. $1\frac{7}{8}$ in. × $10\frac{1}{2}$ in.

A very similar picture by Albani, of about the same size, was in the Orleans Gallery. It has been engraved by Lenglois le jeune. The attitude of the Child recalls that of the infant Christ in Raphael's Madonna dei Candelabri.

59. Interior of a Church with a Baptism.

PIETER SAENREDAM (Dutch: 1597–1665).

Saenredam was born at Assendelft. In 1612 he entered the studio of Franz de Grebber at Haarlem. In 1623 he was admitted into the Painters' Guild there, being nominated Secretary of it in 1635, and Commissioner in 1640. He was a member of the Reformed Church. He died at Haarlem. He is one of the chief Dutch painters of architecture; his interiors are remarkable for their luminous effect.

View into the side-aisle of a church, with circular columns and cross vaults; on the left, behind, the iron gate of the baptistery, a priest and a gentleman waiting; in the nave a page, a nun carrying the baby, followed by two ladies, all approaching the baptistery. Panel: 1 ft. 4 in. × 1 ft. $\frac{3}{4}$ in.

60. Landscape with Cattle.

CUYP (Dutch: 1620–1691). *See* 4.

In the foreground, a river, two men, and three cows; two boats lie close to the shore; a bank with bushes in the distance; on the river, a sailing-boat; cloudy sky. Signed A. Cuyp. Panel: $10\frac{1}{4}$ in. × 1 ft. 2 in.—Engraved by R. Cockburn.

"An early work, recalling the style of Van Goyen" (Richter). Mr. Denning recorded that the picture had been painted on by Sir Francis Bourgeois.

61. Flowers.

JAN VAN HUYSUM (Dutch: 1682–1749). *See* 42.

A small Delft vase on a marble slab holds some pink roses, picotees, marigolds, and orange flowers, with butterflies; a snail on the pedestal; light brown background. Signed "f Jan Van Huysum." Panel: 1 ft. $3\frac{1}{4}$ in. × 1 ft. $1\frac{1}{4}$ in.

Companion picture to No. 42.

62. Christ Bearing His Cross.

SPANISH SCHOOL.

Full-length figure of Christ, life-size, bearing the Cross on his left shoulder, and advancing to the right; the crown of

thorns on his head. He is clad in a long grey garment; a cord hanging down from his neck; barefoot. Behind him on the left, St. John and the two Maries lamenting. Barren landscape on the right. Dark sky. Canvas: 7 ft. 4 in. × 4 ft. 2½ in. (The canvas was originally only 6 ft. 3 in. high.)

At one time ascribed to Morales. These representations are very common in Spain, where they are called "Calle del amargura" (*via* Dolorosa). "The sense of weight which is expressed by the attitude of the principal figure—the bare, desert aspect of the landscape—and the solemn tone of colouring which pervades the whole—produce together a fine and most appropriate general effect" (Hazlitt). The picture was formerly in the Calonne collection (£90); sold at Mr. Bryan's sale, 1798, for £69 6*s*.

63. Cows and Sheep.

CUYP (Dutch: 1620–1691). *See* 4.

Two cows and three sheep; behind them, a few houses; on the right, a wall; a town in the distance; grey cloudy sky. Signed "A.C." Panel: 1 ft. 2⅜ in. × 1 ft. 7⅝ in.

"Said not to be a genuine work" (Denning). "An early work; especially clever in the representation of the broad and transparent shadows" (Richter).

64. Peasants with Cows.

G. CAMPHUISEN (Dutch: 1624–1674).

Govert Camphuisen was born at Gorcum, and was probably the son of Dirk Raphaelsz Camphuisen (a literary man who died in 1626). In 1647 he married at Amsterdam, of which town he was made a citizen in 1650; he died there at the age of 50. Camphuisen was probably influenced by Paul Potter, with whom his style has some points in common; but he cannot be considered to be a pupil of this master, who was one year younger, and who came to Amsterdam only in the year 1652, when Camphuisen was already an accomplished artist. He painted principally domestic animals, cattle, sheep—in meadows, courtyard, or stable. The peculiar treatment of light, by which his colour melts into golden hues, his broad execution, brown shadows, and firmly-painted yellow lights, certainly all denote a peculiar style and an original master, whose merits have not yet been enough appreciated.

In the foreground, a cowherd, barefoot, with his boots hung around his waist; he stands facing the spectator, and points to some object with his left hand; he leans on a long stick

with his right; near him a peasant and three cows. In the middle of the picture, the gable-end of a cowshed, partly thatched and partly covered with boards; on the left two willows; on the right cottages, and a waggon-load of corn drawn by two horses. Blue sky. Panel: 1 ft. 6⅜ in. × 2 ft. ⅝ in.

Both the scenery and the costumes of the figures are Westphalian. The signature, "Paulus Potter," on this picture, is not genuine, and is doubtless the only reason for attributing it to Paul Potter, with whose genuine works it cannot be confounded; but it agrees in every point with the given characteristics of G. Camphuisen (Richter).

65. A White Horse in a Riding School.

CUYP (Dutch: 1620–1691). *See* 4.

In the foreground, a white horse; behind him, his rider; on the right, a mounted horseman, who is guiding his animal towards the front; near the wall in the background, a man, a boy, and a woman. Signed "A.C." Panel: 1 ft. 1⅝ in. × 1 ft. 8 in.—Engraved by R. Cockburn.

The white horse is lighted by a strong low light, from an invisible window in front of the picture. The painting, in light, colour, and relief, is highly esteemed. For another excellent picture of horses by Cuyp (often lent to the Royal Academy), *see* No. 71. W. Burger says in reference to a picture in the Museum of Rotterdam very similar to the present one, "It was these horses of Cuyp which prevented Géricault"—the celebrated French painter—"from sleeping."

66. P. J. de Loutherbourg, R.A.

THOMAS GAINSBOROUGH, R.A. (English: 1727–1788).

Gainsborough, one of the greatest masters of the English school, was born at Sudbury, in Suffolk; the son of a clothier, whose circumstances did not admit of his giving his son a classical education. The boy, who often played truant from school, spent much of his early life in rambling in the woods and lanes around his home—scenery of which there are several pictures by him in the National Gallery. In his fourteenth year he came to London and studied successively under Gravelot, the engraver, and Frank Hayman, the historical painter, and after four years returned to Sudbury. Before he had attained his 19th year he married Margaret Burr; she brought him a fortune of £200 a year, and they settled at Ipswich. In 1759, at the suggestion of his friend and patron, Philip Thicknesse, he removed to Bath, then the resort of

fashion. To his residence there, coupled with his fondness for music, are owing the series of portraits of the Linley family which are among the treasures of our Gallery. Gainsborough used to say that he "painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." In 1774 he came up to London, took a portion of Schomberg House in Pall Mall, and was henceforth the rival of Reynolds as chief portrait-painter of the day. In his last illness he asked Reynolds to come, and said to him, "We are all going to heaven, and Van Dyck is of the company." Reynolds devoted his Fourteenth *Discourse* (December 10, 1788) to Gainsborough, of whom he predicted that "the name of Gainsborough will be transmitted to posterity in the history of art among the very first" of the English school. He noticed, among other characteristics of Gainsborough's style, its grace and elegance; a lightness of effect, produced as a kind of magic by his hatching, sketchy manner; and the charm of his colour. To these points may be added, as characterising many of Gainsborough's portraits, a tinge of pensive tenderness which it is difficult to attribute to so many of his sitters.

The figure leans with both elbows on a drawing, which lies flat on the table; his right hand is tucked into his waistcoat; his white cravat covers it; the left is under the right; he wears a brown coat and gold-coloured satin waistcoat. The face, with regular features, is turned towards the left. Canvas: 2 ft. $5\frac{3}{4}$ in. × 2 ft.—Princess Victoria Series, ii. Reproduced also in Austin Dobson's *At Prior Park*, p. 74.

For a biographical notice of Loutherbourg, *see* No. 297. As there stated, Loutherbourg opened his exhibition of moving pictures (a sort of anticipation of the cinematograph), which he called the Eidophusikon, or a representation of nature. "At that period it was the general opinion that the picturesque was confined to the Continent, and the object of Loutherbourg's exhibition was to show the beauty of our own country. Gainsborough's sympathies were so completely enlisted, that for a time he talked of nothing else, and passed his evenings at the exhibition in long succession" (Fulcher's *Life of Gainsborough*, p. 121). It may have been at this time that Gainsborough painted the portrait of the man whose ingenuity he so much admired, and whom he puts before us with so earnest an expression.

67. View on the Coast near Scheveningen.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

In the foreground, on the right, a road; fishermen loading baskets with fish; beyond, a hut, a tower in ruins, and the

church tower of Scheveningen. On the left, below, horsemen near the sea-shore, with two ships; blue sky with a few dark clouds. Signed "Ps W." Canvas: 1 ft. 7 in. × 2 ft. 6½ in.

"The 'Sale of fish on the coast of Scheveningen' is," says Crowe, "a singularly warm and clear picture in his first manner." "An excellent picture," says Waagen, "of the first period, which in impasto and warmth approaches Isaac van Ostade." Sold in the collection of De Witt, Amsterdam, 1741, for £27 (Smith's Catalogue, No. 310).

68. A Calm.

W. VAN DE VELDE THE YOUNGER (Dutch: 1633-1707).

William Van de Velde, the younger, born at Amsterdam, was the son of the painter of the same name. After having been instructed by his father, he visited the studio of Simon de Vlieger, who at that time was rightly esteemed as the best marine painter. In 1675 he and his father were summoned by King Charles II. to England, and two years later they received an annual salary of £100 each—the father "for taking and making draughts of sea-fights," the son "for putting the said draughts into colours." The Van de Veldes, thus employed, "produced," says Macaulay, "for the King and his nobles some of the finest sea-pieces in the world." "The palm," says Walpole, "is not less disputed with Raphael for history than with Van de Velde for sea-pieces." These praises may be considered overdrawn to-day, but the "calms at sea" of the younger Van de Velde have much charm. In 1686 he returned to Amsterdam, but King James II. summoned him to England, where he died at Greenwich.

Four small ships and two boats in the centre, near the front; two large boats and ships on the right and on the left, in the middle distance, with a busy crew in the riggings. A cannon is fired off from the one on the left; blue sky with clouds. Signed "W.V." Canvas: 1 ft. 11¼ in. × 2 ft. 5¾ in.

Remarkable by its great clearness in tone. In his chapter on "Water as painted by the Ancients," Ruskin refers to this picture: "There is not a line of ripple or swell in any part of the sea; it is absolutely windless, and the near boat casts its image with great fidelity, which being unprolonged downwards informs us that the calm is perfect, and being unforeshortened informs us that we are on a level with the water or nearly so. Yet underneath the vessel on the right the grey shade which stands for reflection breaks off immediately, descending like smoke a litle way below the hulls, then leaving the masts and

sails entirely unrecorded. This I imagine to be not ignorance, but unjustifiable licence. Van de Velde evidently desired to give an impression of great extent of surface, and thought that if he gave the reflection more faithfully, as the tops of the masts would come down to the nearest part of the surface, they would destroy the evidence of distance, and appear to set the ship above the boat, instead of beyond it" (*Modern Painters*, vol. i., pt. ii., sec. v., ch. 1).

69. The Crucifixion of St. Peter.

SPANISH SCHOOL.

Formerly assribed to Murillo; "the painting of the picture is that of a later artist. Dr. Waagen states that this picture is a sketch for the Crucifixion of St. Peter in Sir W. Miles' Collection at Leigh Court, painted by Murillo; but this is a mistake, the composition of the two works being very different" (Dr. Richter). Professor Elias Tormo, of the University of Madrid, has suggested that the picture is very probably the work of José Antolinez (uncle of another, and inferior, painter, Francisco Antolinez). José was born at Seville in 1639 and "there acquired considerable skill in painting, but in what school in unknown. His best works being landscapes with small figures, he may possibly have benefited by the instructions of Iriarte. Removing to Madrid, he entered the school of Francisco Rizi, in which he was considered one of the best colourists. But his haughty temper and sarcastic humour were constantly embroiling him with his companions. He valued himself on his skill in fencing, and always kept a pair of rapiers in a corner of his studio. A conflict, at the house of a master of arms with an antagonist who was more than his match, threw him into a fever, of which he died in a few days, in 1676. He lived, says Palomino, at the Puerta del Sol, and was buried in the neighbouring church of San Luis" (*Annals of the Artists of Spain*, iv., 1300).

St. Peter is tied to the cross, head downwards; three men are setting up the cross; a great number of people, chiefly women, assembled as spectators; on the left, a horseman in armour, with a red flag, on which is the imperial eagle; on either side are trees; blue sky. Canvas: 3 ft. 6 in. × 2 ft. 8 in.

70. A Rock near a Plain.

School of G. POUSSIN (Roman: 1613–1675). *See* 30.

On the right, in the foreground, a pool; beyond it a rock. In the middle distance, at the foot of the rock, a few houses;

and behind them a plain. The sea beyond in the distance. Figures and cows in the foreground; evening sky, with dark clouds. Canvas: 2 ft. 4⅜ in. × 3 ft. 2¼ in.—Engraved by R. Cockburn.

A replica of this picture was in the Collection of the Duke of Sutherland at Stafford House.

71. Two Horses.

CUYP (Dutch: 1620-1691). *See* 4.

A brown horse stands saddled, placed with his flank to the spectator. On the right, a grey horse, facing the spectator; a groom, in red cap and dark clothes, is busy tightening the girths. The background on the right is formed by a wall; on the left are bushes and open country, with the tower of a castle beyond. Blue-grey sky. Panel: 11⅛ in. × 1 ft. 3½ in. —Engraved by R. Cockburn.

"It is hard to say," writes Hazlitt, "which is most true to nature—the sleek, well-fed look of the bay horse, or the bone and spirit of the dappled iron-grey one, or the face of the man who is busy fastening a girth. Nature is scarcely more faithful to itself than this delightfully unmannered, unaffected picture is to it."

72. Peasants and a White Horse.

KAREL DUJARDIN (Dutch: 1623–1678).

Karel Dujardin (or du Jardin) was born at Amsterdam, and was probably a pupil of Nicholas Berchem. When still young he wandered to Italy, and settled in Rome, where the nickname "Bockbaard" (goat's-beard) was given him by "the joyous academical band." On his return from Italy he is said to have stayed some time at Lyons, where he married a widow, with whom he afterwards settled in Holland. He was at the Hague in the year 1656-7, where he became one of the founders of the "Pictura" Society. In 1659 he was living at Amsterdam. In 1676, as shown by a dated drawing, he was at Rome. He died in Venice. He painted mostly Italian scenery, but, unlike Berchem, generally without antique ruins. His pictures are very unequal; they are excellent, says Burger, when not detestable. The examples in the Dulwich Gallery (this and No. 82) belong to the former class. Fifty-two engravings by him are known, dated from 1652 to 1660. Jan Lingelbach (No. 55) and William Romeyn (No. 3) were amongst his pupils.

In the foreground a white horse; on the left a ram, feeding; on the right a man poorly dressed sitting on the ground; he is in

conversation with a girl who leads a donkey; three other figures behind. The background is a wooded valley, in which stands a convent. Evening sky. Canvas: 1 ft. 5 in. × 1 ft. 3½ in. —Engraved by R. Cockburn.

The white horse is in beautiful light and shade; his pendant lips and attitude denote his age. The distance is solemn and low in tone. The extreme distance is formed of grey-blue hills. A warm, mellow, sunny sky, with summer clouds, completes this charming little picture. (Sparkes.)

73. A Grey Horse.

After VAN DYCK. *See* 81.

The horse stands nearly in front, with flowing mane and saddle-cloth; grey sky. Paper, mounted on Panel: 1 ft. 6½ in. × 1 ft. 5 in.

A subject very often repeated in the School of Van Dyck.

74. Portrait of a Lady.

GRIMOU (French: About 1678–1740).

Alexis Grimou, born at Romont, canton Fribourg, was the son of one of the Swiss Guards at Versailles. He acquired his art by copying Van Dyck's and Rembrandt's works. His picture of women playing and singing obtained a considerable vogue, and in 1705 he was admitted to the Academy at Paris. In 1709 he entered the Academy of St. Luke. A portrait of himself and other pictures by him are in the Louvre.

Bust of a lady turned to the right, full face, hands not visible, brown dress, white ruff, greenish background. Small life-size figure. Signed "Grimou." Canvas: 2 ft. × 1 ft. 8 in.

Spirited in conception; sketch-like execution.

75. The Rape of Proserpine.

VENETIAN SCHOOL (17th Century).

On the left, Pluto lifting Proserpine on to a car; Cupid holds the reins of two black horses, which are rushing down into the inferno. Canvas: 2 ft. 1⅛ in. × 1 ft. 7in.

A spirited rendering of one scene in the beautiful Greek myth which has attracted painters, sculptors, and poets in all ages—the myth of "Demeter and her daughter Persephone (Proserpine), whom Aidoneus (Pluto) carried away by the consent of Zeus, as she played apart from her mother, gathering flowers in a meadow of soft grass, and above all the strange flower of the

narcissus, which the earth brought forth for the first time, to snare the footsteps of the flower-like girl. She stretched forth her hands to take the flower; thereupon the earth opened, and the King of the Great Nation of the Dead sprang out with his immortal horses. He seized the unwilling girl and bore her away weeping." Of a later part of the myth, the search of Demeter (Ceres) for her daughter, there is a rendering in another of our pictures (No. 191). The story with its sequel, wherein it is ordained that Proserpine should remain for part of the year with her mother (the goddess of corn and fruits) on earth, and for part in the kingdom of the dead, is primarily (in its literary phases) a legendary conception of the succession of the seasons. The dark clouds in our picture befit the coming of winter.

The authorship of the picture is not known. It was lent to the Royal Academy in 1829 as a work by Nicolas Poussin. It was next ascribed to Mola (*see* No. 32). "The landscape and the whole composition," said Mrs. Jameson, "are full of that spirit and picturesque feeling that characterises Mola." Dr. Richter, however, took the picture away from Mola, opining that it was "painted under the influence of Titian as regards the drawing of the figures." The Rape of Proserpine was the subject of a lost picture by Titian (painted for the Duke of Mantua).

76. Peasants in Conversation.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

On the right, in front, three peasants standing; near them a dog; in the middle distance, a church and cottages surrounded by trees; before them a shepherd with sheep in a meadow. Grey sky. Signed "DT (in monogram) F." Canvas: 4 ft. × 5 ft. 9 in.

At one time ascribed to Teniers the Younger.

77. A Halt of Cavaliers at an Inn.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

On the left, in the foreground, a hut near a road; a cavalier sitting on the ground in conversation with another, standing opposite; a third on horseback, drinking from a pitcher; two horses behind. The inn-keeper and his wife baiting the horses near the inn; a white dog in the immediate foreground; travellers on the right, in the distance. Blue sky with clouds. Signed "Ps. W." Panel: 1 ft. $4\frac{3}{4}$ in. × 1 ft. $11\frac{1}{2}$ in.

This picture is rendered very attractive by the simplicity and naturalness of the composition. This and No. 79 are, it is believed, the pictures which were sold from the Marquis de

Brunoy's Collection in 1749 for £216. There is a tradition that one of the cavaliers in the present picture represents Charles II. If so, the picture was painted in 1656, when he was in exile in Belgium.

78. The Halt of a Hunting Party.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

On the left, a river, near which are cavaliers and a lady reposing; a negress selling oranges; on the right, a road, a lady and gentleman on horseback, and an old man, cap in hand; extensive lanscape on the left. Signed "Ps W." Canvas: 1 ft. 9 in. × 2 ft. 7⅞ in.—Engraved by Moyreau (as "Petite Chasse à l'Oiseau"), and by R. Cockburn. Princess Victoria Series, ii.

This picture is No. 215 in Smith's Catalogue, where it is called "a truly beautiful example of the master"—clear and silvery in execution, and full of animation. It was formerly in the collections of the Duc d'Orléans, 1739; of M. Hogenbergh, Amsterdam, 1743, £50; of Danser Wyman ,1797, £162. Mr. Desenfans bought it for that sum. Smith (1829) valued it at 600 guineas.

79. Two Horsemen near a Fountain.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

On the left, a servant-maid standing near a fountain, in conversation with a trumpeter on horseback, who has his back towards the spectator; near him, a cavalier holding his horse's bridle, and looking at a white dog; a peasant sitting on the road behind; on the right, an extensive view; blue sky with a few clouds. Signed. Panel: 1 ft. 4¾ in. × 1 ft. 11½ in. *See* note on No. 77.

80. Portrait of a Lady in White.

CORNELIUS JOHNSON (English: 1593–1662-4).

This painter has been commonly called Cornelis Janssen van Ceulen. Usually, however, he signed himself Cornelius Jonson; sometimes, Johnson; never, Janssen. Towards the end of his life, he added "van Ceulen" which was presumably the family surname. He was of Flemish origin, but was born in London; he was baptised in the Dutch Reformed Church in 1593. He was probably trained by Marc Ghaeraedts. The famous *Portrait of Milton aged* 10 (1618) is traditionally ascribed to him. He lived in Blackfriars, and from 1618 onwards was employed by the Court and the aristocracy. When Van Dyck came to settle

in England (1632), Johnson's patronage diminished and he moved to Kent. On the outbreak of the Civil War, he left England; his pass, dated October 10, 1643, is recorded in the Journals of the House of Commons: "Cornelius Johnson, picture-drawer," being permitted to pass beyond seas with such goods and chattels as belonged to himself. He first went to Middelburg in Holland, and afterwards to Amsterdam, where he continued to paint. He died between the years 1662 and 1664, probably at Utrecht. His pictures are easily distinguished by their clearness, neatness, and smoothness. In conception they are somewhat stiff, but remarkable for the happy tranquility of the countenances. For a remark by Sir Joshua Reynolds on them, *see* No. 147.

Turned to the right, three-quarter in profile, low white silk dress, brown curly hair, blue eyes; pearl earrings and necklace. A bust down to the waist; small life-size. The hands not visible; dark-grey background. Canvas: 2 ft. $4\frac{1}{4}$ in. × 1 ft. $8\frac{3}{8}$ in.

At one time ascribed to Van Dyck.

81. Charity.

SIR ANTHONY VAN DYCK (Flemish: 1599–1641).

Antonius Van Dyck (or Vandyke) was born at Antwerp. His father, Franz Van Dyck, was a silk-merchant, and his mother, Maria Cuypers, was very skilful in embroidery. The Van Dycks were known to be a very pious Roman Catholic family. In the year 1609 Antonius Van Dyck became the pupil of Hendrick Van Balen, who belonged to the earlier Flemish Renaissance School. He was admitted into the Painters' Guild in the year 1618, and it is probable that he was already then employed in Rubens' studio. When, in the year 1620, the Jesuits made a contract with Rubens for the decoration of their church, one of the conditions was that Van Dyck should be employed as a working pupil. He is said to have been a member of a Brotherhood founded by the Jesuits in 1627, and his association with them may have forwarded in later times his relations with the English Court. At the end of 1620 or early in 1621 he was engaged by James I. to stay some time in England; on February 16, 1621, he received £100 "for a special service rendered to the King." On December 1, 1622, he was back again in Antwerp. In the spring of 1623 he undertook a voyage to Italy, staying at Venice, Rome, Palermo, and especially at Genoa. He returned by way of Paris to Antwerp (1626). In the year 1629 King Charles bought, through the medium of Endymion Porter, from Van Dyck, his

great picture, "Rinaldo and Armida" (now in the possession of the Duke of Newcastle), for £78. In the spring of 1632 he went to London, and, being recommended by the Earl of Arundel, was received most courteously by Charles I. The King assigned him apartments at Blackfriars, and a summer residence at Eltham, in Kent. He also received the title of "Principal Painter of their Majesties at St. James's," and was knighted by the King on July 5, 1632. On Oct. 17, 1633, he was granted an annual pension of £200 for life. It is not known at what time he married Maria Ruthven, of the household of Queen Henrietta. Her father, fifth son of Lord Ruthven, Earl of Gowrie, was a celebrated physician. "Sir Anthony always went magnificiently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment, that few princes were more visited or better served." During the political disturbances Van Dyck, in the autumn of 1640, returned to Antwerp, where Rubens had died that same year, in May. In January, 1641, he went to Paris, but not meeting there with the success he had expected, he returned to England (in March, 1641?). On December 9, 1641, he died at Blackfriars, after a severe illness, and was buried in the Old Church of St. Paul's. He left a large property (about £20,000) to his wife and his daughter Justiniana (then only eight days old), and to other relations.

In the artistic development of Van Dyck three periods are to be discerned. In the *first* he was scholar and rival of Rubens, and it is often difficult to say of a particular picture whether it is the work of the master or the pupil. The *second* period is that of Van Dyck's Italian sojourn, when he was much influenced by the Venetians, and especially by Titian. The *third* period comprises his time in England; in this a cooler and paler harmony predominates in his pictures. In historical and religious subjects he was not always successful, but among portrait-painters he was "justly entitled," according to Sir Joshua Reynolds, to hold, all things considered, "the first place." He was admirable in rendering the best aristocratic type, giving a special emphasis to the courtly bearing and commanding beauty of his sitters, whom he often invested with a graceful touch of melancholy. Like Rubens, he seldom painted his pictures without assistance. He himself sketched the figure in little more than an hour, and painted the heads; the dresses he had sent to him, and had them copied by pupils, giving, after this, another and last touch to the picture. The colour, although generally cool in tone, surpasses in freshness even that of Titian.

Charity, a three-quarter-length figure, turned to the right, sits in the centre, her face turned upwards. She is in white

drapery, with a blue scarf round her shoulders and a red mantle on her lap, on which sits a boy; two others lean against her shoulders. In the background, on the left, a dark wall; on the right, a curtain; blue sky, with clouds, behind. Canvas: 4 ft. 6½ in × 3 ft. 5 in.—Engraved by Cankerken and W. Ryland.

The type of Charity which is here given, and which was generally adopted by northern painters (as, for instance, by Reynolds) is Spenser's (*Faerie Queen*, i. 10, 30):—

> She was a woman in her freshest age,
> Of wondrous beauty, and a bounty rare,
> With goodly grace and comely personage . . .
> A multitude of babes about her hung,
> Playing their sportes, that joy'd her to behold.

Thus here Charity, "looking up to heaven with a fine, open, animated expression of hope and love," is surrounded by children. One little fellow, nude, half sits, half scrambles in her lap, and reaches to her cheek; the second child climbs up her shoulder; the third appears at the back of her neck. The Italian type had more severity and intensity. It is the glowing of her love that is fixed upon, and it is represented by flames (as by Dante; and by Giotto, in the Arena Chapel).

Van Dyck painted several repetitions of his "Charity." When Mrs. Jameson wrote, one was in the collection of Lord Methuen, another in that of Lord Lonsdale, and a third in that of Mr. Hope. Our picture was probably painted by an assistant, under the master's direction. Of this picture and of No. 90 Hazlitt said that Van Dyck "never produced anything more complete. They have the softness of air, the solidity of marble; the pencil appears to float and glide over the features of the face, the folds of the drapery, with easy volubility, but to mark everything with a precision, a force, a grace indescribable. Truth seems to hold the pencil, and elegance to guide it."

82. A Smith Shoeing an Ox.

KAREL DUJARDIN (Dutch: about 1625-1678). *See* 72.

In the centre of the foreground a red ox is being shod; the smith stoops down, with his back to the spectator; on the left a boy, and a farmer, in a large slouch hat and ample grey cloak; on the right, three hens. The background consists of a smith's shop and a wall. Blue sky. Signed "K du Jardin F". Canvas: 1 ft. 2½ in. × 1 ft. 4½ in.

This is a charming example of the painter; executed with skilful accuracy and care, and very harmonious in general effect. The costume of the figures is Italian. Sold at the Crawford sale in 1806 for 120 guineas (Smith's Catalogue, No. 154).

83. Portrait of Boileau.

School of RIGAUD (French: 1659–1743).

Hyacinthe Rigaud y Ros (the Red) was born at Perpignan. His father, Mathias Rigaud, a painter, and son of a painter, died in 1667. Hyacinth studied at Montpellier under Pezet and Ranc. In 1681 he went to Paris, and, following the advice of Le Brun, he worked chiefly as a portrait-painter, studying for that end the works of Vandyck. It was not until the year 1700 that he was admitted as a member of the Royal Academy. He was made Professor in 1710. Rigaud finished annually thirty to forty portraits, he himself painting all the accessories. Princes, courtiers, and men distinguished by merit, had their portraits painted by him. For a further note on his portraits, *see* No. 85.

Half-length figure, turned to the right, the face in full; greyish wig; black mantle, lined with brown; dark background. Canvas: 2 ft. 7½ in. × 2 ft. 1⅛ in.—Engraved by Ravenet.

A portrait of Nicolas Boileau Despreaux (1636-1711), the celebrated poet, satirist, and critic, who enjoyed a reputation in France very similar to that of Pope in England.

84. A Music Party.

VENETIAN SCHOOL (16th Century).

A group of three figures, half-length, small life size; in the front a lady, turned to the right, and looking towards the spectator. She is leaning on a balustrade, a music-book in her hands. Low crimson dress, with puffed sleeves, large hat with white feathers; two men behind her singing, one seen in profile, the other facing the spectator. Panel: 2 ft. 1½ in. × 1 ft. 10 in.

This, at one time ascribed to Giorgione, was a favourite picture with Robert Browning (*see* above, p. xxi.). The picture, which has nothing in common with the style of Giorgione, has been much re-painted. Amongst other Venetian painters with whom various critics have detected resemblance are Bonifazio, Lotto, Palma Vecchio, and Savoldo.

85. Portrait of Louis XIV.

School of RIGAUD (French: 1659–1743). *See* 83.

Half-length figure, three-quarter in profile, turned to the left, life-size, hands not visible; a cuirass over a brown coat, blue riband, black wig; the right arm stretched out. Dark back-

ground. Canvas, strained on panel: 3 ft. × 2 ft. 4¼ in.; originally an oval.

The portrait represents "le plus bel homme de son royaume" at the age of 55 or 60. The style of the picture illustrates what Reynolds said of Rigaud and his school, and what may well here be quoted, as our gallery is now rich in portraiture of different styles and periods: "Du Piles recommends to us portrait painters, to add grace and dignity to the characters of those whose pictures we draw; so far he is undoubtedly right; but, unluckily, he descends to particulars, and gives his own idea of grace and dignity. 'If,' says he, 'you draw persons of high character and dignity, they ought to be drawn in such an attitude that the portraits must seem to speak to us of themselves, and, as it were, to say to us: *Stop, take notice of me, I am that invincible King, surrounded by majesty: I am that valiant commander who struck terror everywhere: I am that great minister who knew all the springs of politics: I am that magistrate of consummate wisdom and probity.*' He goes on in this manner with all the characters he can think on. We may contrast the humour of this presumptuous loftiness with the natural unaffected air of the portraits of Titian, where dignity, seeming to be natural and inherent, draws spontaneous reverence, and instead of being thus vainly assumed, has the appearance of an inalienable adjunct; whereas such pompous and laboured insolence of grandeur is so far from creating respect that it betrays vulgarity and meanness and new-acquired consequence. The painters, many of them at least, have not been backward in adopting the notions contained in these precepts. The portraits of Rigaud are perfect examples of an implicit observance of these rules of Du Piles; so that, though he was a painter of great merit in many respects, yet that merit is entirely overpowered by a total absence of simplicity in every sense" (*Eighth Discourse*).

86. Landscape with Sportsmen and Game.

ADAM PYNACKER (Dutch: 1621-1673).

This painter was born at Pynacker, near Delft, in 1621. Neither his family name nor the name of his master is known. He went to Italy, where he remained three years, and died at Delft in 1673. He was under the influence of Claude in Italy. Besides landscapes he painted sea-pieces. His pictures are somewhat rare.

On the left, a forest; in the foreground, a boy, richly dressed and blowing a slim hunting-horn; near him three greyhounds, a dead roebuck, &c. A man with hounds, a horseman, and other

figures further back; an extensive plain in the distance on the right. Evening summer sky. Canvas: 4 ft. 3¼ in. × 6 ft. 4¾ in. Of bright and harmonious colouring. A first-rate work of the master. The figures treated in a somewhat decorative manner. The picture was probably designed to be let into the wall of a palace. It was sold from the collection of M. van Leyden in 1804 for £140 (Smith's Catalogue, No. 28).

87. Woody Landscape with Water-mill.

HOBBEMA (Dutch: 1638-1709).

Whether Hobbema or Ruysdael was the greatest of the Dutch landscape-painters is a question of dispute. Perhaps the answer which different judges give to it depends in some degree on their own taste in landscape. Sometimes the work of the two painters is very similar, but in its most characteristic form the style of the one is quite distinct from that of the other. Ruysdael (*see* No. 105) is the painter of solitude; Hobbema, of "fields with dwellings sprinkled o'er" and hamlets "cluster'd with barn and byre and spouting mill." The pervading tone of Ruysdael, again, is dark and sombre; that of Hobbema is golden and warm. His incisive touch and warmth of light give to his subjects an enduring charm. Of the life of Meindert Hobbema little is known. He was born at Amsterdam, where in 1668 he married, Ruysdael (Jacob) acting as a witness at the ceremony. It is conjectured that he was a pupil of Salomon Ruysdael. His talent was developed at an early age; at Berlin there is a drawing by him dated 1651. In the year of his marriage he was, through the influence of a friend of his wife, appointed an exciseman. He died in poor circumstances at Amsterdam. His works were little known in his own time and country; it was in England that their merits were first appreciated, and fine examples have in modern times fetched very large prices. The figures in his pictures were often painted by A. van de Velde, Wouwerman, Berchem, Lingelbach, and others. Hobbema's work had considerable influence upon the English painter, John Crome, whose last words are said to have been: "Hobbema, my dear Hobbema, how I have loved you!" (*See* a pleasant essay by Mr. E. V. Lucas, entitled "Old Crome's Hobbema," in the *Cornhill Magazine*, July, 1913.)

In the foreground, on the left, a large oak, bushes, and seven figures. On the right, a broad river, over which is built a mill; beyond the water to the right, a farm, trees, and some figures. Cloudy sky. Signed "Hobbema." Panel: 1 ft. 11½ in. × 2 ft. 8¾ in.—Engraved by R. Cockburn. Also by C. Carter, in the *Magazine of Art*, Vol. 15, p. 68. Princess Vic-

toria Series, iii. Details from the foliage are engraved by Ruskin in *Modern Painters*, Vol. 5 (Plate 54 and Fig. 64).

" One of the finest and most important works of the master—full of the rural repose which he conveyed so skilfully. The out-of-door effect is quite illusive; the whole picture is lighted from the left, a plan which throws the mill-buildings into shade; their dark sides are reflected into the calm water with wonderful truth and transparency. A glimpse of distance lets the eye out of the picture. Certainly one of his happiest efforts. A journey from the Land's End to see it would be amply repaid. Hobbema's compositions are always distinguished for their naïveté; the example before us is a fine instance of the mastery which achieves the appearance of perfect artlessness. Deep down in some remote old-world province must be the mill that suggested the subject of this picture, with its comfortable farm-house, seen beneath luxurious oak branches; the clouds float softly by, the branches wave, the stream runs deep and slow, the water sparkles at the wheel, bright patches of sunlight glance on the farm-yard, stream and meadow; and all, by the dexterous, floating execution, is fused in one harmonious whole; one feels the air is full of pleasant country sounds, the splash of the mill-wheel, the life of the farm-yard, and the songs of birds. To anyone jaded with toil or city life the sight of this picture will bring peace and rest; it revives long-faded memories of happy, careless youth; it is a continually renewing tonic without one tinge of bitterness. Such has been its influence in the past, such will it ever be, as long as endure the pigments laid on, some two hundred years ago, by the cunning hand of the great Hobbema " (Henry Wallis, *Magazine of Art*, 1881). The figures in the foreground are supposed to have been painted by some other artist, but those in the back, which harmonise well with the landscape, by Hobbema himself.

88. A Farrier and Peasants near Roman Ruins.

NICOLAS BERCHEM (Dutch: 1620–1683).

Nicolas Berchem (or Berghem) was born at Haarlem; the son of a painter, Pieter Claesz. After study under his father, he entered the studios of Jan van Goyen, Nicolas Moeijaert, Pieter de Grebber, Jan Wils, and Jan Baptist Weenix. In June, 1642, he became a member of the Guild of St. Luke at Haarlem. He married the daughter of his master, Jan Wils. He is known to have been in Haarlem in 1656, 1657, and 1670. He died, and was buried, at Amsterdam. When at the height of his reputation, in 1665, he is said to have sold his labour, from early morning until 4 p.m., to a dealer for 10 florins a day. There is no external evidence on record of a visit to

Italy; but it is clear from his pictures that he had been and studied there. In the Louvre there is a view of the environs of Nice signed by him; his landscapes are, for the most part, taken from the mountainous parts of Italy; and the types and costumes of the figures therein represented are also entirely Italian, although not copied directly from nature. He seems to have competed with Jan Both (*see* No. 8) in supplying Dutch patrons with the Italian views which had become fashionable. His pictures, though sometimes stagey, are carefully finished, and please by their warm tone of colouring and brilliant lighting.

A smith kneels and shoes a donkey; a white-faced red cow feeds out of the donkey's panniers. A herdsman behind points this out to a woman on a donkey; she is dressed in a blue skirt and amber-coloured bodice. Behind her is another herdsman with a goad. A Roman vault in ruins, covered with plants and hanging boughs. In the background, on the left, two men; one approaching a white horse, the other asleep. On the right a rocky path, on which is a woman on a donkey, with a child in her arms; a man by her side with a dog; they are followed by a shepherd. Sheep wander about the path, and by the side of a stream. In the distance a country house and blue hill. Signed "Berchem f." Canvas; 2 ft. $1\frac{3}{4}$ in × 2 ft. $7\frac{1}{2}$ in.

This picture should be looked at close in order to appreciate the workmanship, which, however, loses something of its successful effect as we retire. In this connexion some entertaining remarks may be quoted from the first volume of Ruskin's *Modern Painters* (First Edition): "A very clever and careful work. A most studied piece of chiaroscuro. Here we have the light isolated with a vengeance! Looking at it from the opposite side of the room, we fancy it must be the representation of some experiment with the oxy-hydrogen microscope; and it is with no small astonishment that we find, on closer approach, that all the radiance proceeds from a cow's head! Mithra may well be inimical to Taurus, if his occupation is to be taken out of his hands in this way! If cattle heads are to be thus phosphorescent, we shall be able to do without the sun altogether! But even supposing that this were a true representation of a point of light, where are our points of darkness? The whole picture, wall, figures, and ground, is one mass of deep shade, through which the details are, indeed, marvellously given, when we look close, but which totally precludes all possibility of giving a single point or keynote of shade. Now, nature, just as far as she raised the white cow's head above all the middle tint in light, would have put some black cow's head, or hole in the wall, or dark piece of dress, something, it matters not what—below all the middle tint in

darkness—just as violent and just as conspicuous in shade, as the head is violent and conspicuous in light. Consequently, Berghem has given us only two members of the system of chiaroscuro, of which nature has appointed that there shall always be three."

89. Portrait of a Lady in Blue.

CORNELIUS JOHNSON (English: 1593 – 1662 - 4). *See* 80.

Turned to the right, the head to the left, seen nearly full face; bust, small life-size. The hands not visible; brown hair, light curls, blue eyes, pearl necklace and earrings; low blue satin bodice, with jewels, under-sleeves of golden colour, brown silk scarf on the right arm, dark amber-coloured background. Canvas: 2 ft. 6 in. × 2 ft. 1 in.

At one time ascribed to A. van Dyck.

90. The Madonna and Infant Saviour.

Sir A. VAN DYCK (Flemish: 1599–1641). *See* 81.

Half-length figure of the Madonna life-size, standing, wearing a red dress and blue mantle. She holds with both hands the Child, who is standing on a stone base and clinging to his mother; on the right, a large column in the background. Canvas: 4 ft. 8 in. × 3 ft. 5¼ in.—Engraved by Pontius, Carmona, Finden, and Salvador. Woodcut (by Jackson) in *Penny Magazine* (1841).

"A most lovely and exquisitely coloured picture," says Passavant; "a fine study for all young artists." And it has, in fact, repeatedly been lent to the Royal Academy for study in its schools. "The more striking beauties of the performance," wrote a critic in an article accompanying the woodcut above-mentioned, "are the exquisite expression of the face of the Virgin, the mixed intellectuality and infantine sportiveness in the face of the Redeemer, the graceful disposition of the drapery, the excellent arrangement of colour, the management of the lights and darks, and the beautiful drawing of the extremities, that is, of the hands of the two figures and of the feet of the Saviour. The defects appear to be two, firstly, the affectation in the action of the figure of the Child, and secondly, the want of drawing in the neck of the Madonna. One fault, and the greatest admirers of the work must admit it to be so, disturbs the repose of the whole composition, for the strong action of one figure is inconsistent with the quiescence of the other; its flippancy of attitude injuriously

contrasts with the sublime repose of the Madonna. This is a solecism in taste. The other defect has arisen from an inattention to academic accuracy. The neck of the Virgin, instead of forming a graceful undulation from the shoulder upwards, as it would in nature were the head thrown over in the manner here depicted, forms, in the first instance too straight a line, and then too suddenly abruptly forms the line of the chin and the cheek."

The picture is a replica of the celebrated Madonna in the Bridgewater Gallery, but is less brilliant in colour. Other versions are at Blenheim and Dresden. Our version formerly in the collections of the Duke d'Abaie and M. Donjoux, was bought at Mr. Trumbull's sale in 1797 for £71 8*s*.

91. The Return from Hawking.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

In the centre, a group of horses, whose riders have dismounted; between them a lady on horseback, and a negro holding an umbrella over her. On the left, preparations are being made for a repast under an arbour, near a castle. Game in the foreground; numerous figures; a distant landscape on the right. Signed "Ps W." Panel: 1 ft. 7⅛ in. × 2 ft. 1 in.—Engraved by Dequevauviller and Moyreau; and in the *Orleans Gallery*.

This picture—a late work of the master, almost too crowded in composition—is No. 334 in Smith's Catalogue, described as "La Chasse aux Éperviers." It was in the Orleans collection, 1738.

92. A Courtyard with a Farrier.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

On the left, a cavalier on horseback speaking to a woman; another, dismounted, looks on at two countrymen shoeing his white horse; on the right, a herdsman leading his flock through a gateway; beyond, a boy riding on a donkey, and shouting; a high wall and a tower form the background; a composition of fourteen figures. Signed "Ps W." Canvas: 1 ft. 9¼ in. × 1 ft. 5⅝ in.—Engraved by Moyreau (as "Le Colombier du Maréchal") and by R. Cockburn.

This picture—an excellent example of the master's best time—was in the collection of M. d'Argenville, 1766, £32; M. J. B. Horion, of Brussels, bought it in 1788 for £164 (Smith's Catalogue, No. 69).

93. Portrait of a Man (? Racine).

School of RIGAUD (French: 1659–1743). *See* 83.

Half-length figure, turned to the right; the face seen nearly in full, life-size; grey wig; red-brown mantle. Grey background. Canvas: 2 ft. 7 in. × 2 ft.

This picture, hitherto called "A Male Portrait," must be the supposed portrait of Racine, the great tragic dramatist of France (1639–1699), which was presented to Desenfans by his friend James Boaden, to supplement the portraits by Rigaud of Louis XIV. and Boileau (Nos. 85 and 83), which were already in the collection. Boaden, in an account of his friend, mentions the pride which Desenfans took in his native country, and continues: "Magnificent as his collection certainly was, one desideratum the writer of this faint tribute was so fortunate as to supply. He [Desenfans] had great satisfaction in seeing before him the portraits of *Louis the Fourteenth* and *Boileau*. Chance, during the progress of the French Revolution, led me to purchase of an emigrant Rigaud's portrait of *Racine*. He was so good as to accept from me the other great poet of that reign, whom the King had joined with Boileau in the task of recording his glories, and Mr. Desenfans was made infinitely happier by the present than Racine was by the appointment" (*Memoirs of the Life of John Philip Kemble*, 1825, vol. ii, p. 437). Boaden's reference is to the appointment of Boileau and Racine as joint historiographers-royal, in which capacity they accompanied the King, as a kind of special correspondents, on some of his campaigns.

94. Portrait of the Artist.

JOHN OPIE, R.A. (British: 1761–1807).

John Opie, whose real name was Oppy, was born at St. Agnes, near Truro, in Cornwall, where his father was a carpenter, and by whom it was intended that he should follow the same trade. But he early showed great abilities, was fond of study, and had so great a love for drawing that it was "more to him than his daily bread." Opie's endeavours to become an artist so angered his father that he treated him with great severity, and did all in his power to prevent his pursuit of what he considered an unprofitable profession. An uncle, however, noting the lad's abilities, gave him much encouragement; and the celebrated Dr. Wolcot (the satirist, "Peter Pindar"), then practising as a physician at Truro, procured him several commissions, and then, taking him to London, maintained him in his own house, and introduced him to Sir Joshua Reynolds. In a short time Opie became so popular that he was spoken of as the "Cornish Wonder," and the neighbourhood of Leicester Fields, where he lived, was daily thronged with carriages of

the rich and great, awaiting their turn for a "sitting." This "terrific popularity," as Opie termed it, toned down in course of time, and his sitters became less numerous, but he still maintained a good position as a portrait-painter; and his small historical pieces were considered to have great merit. Opie was made an Associate of the Royal Academy in 1786, and a full member in the following year; and when Fuseli resigned in 1805, he was appointed Professor of Painting in his stead. Opie was a man of much learning; he wrote many clever articles for the magazines of his time, and delivered four lectures at the Academy, which are remarkable for their fluency and force. It was Opie who, when a young artist asked him what he mixed his colours with, gave the answer "With brains." "Mr. Opie," said Horne Tooke, "crowds more wisdom into a few words than almost any man I ever knew; he speaks in axiom," and Mrs. Siddons used to say, "I like to meet Mr. Opie, for then I always hear something I did not know before." He was twice married: from the first wife he was divorced; the second was the celebrated Amelia Alderson, better known as Mrs. Opie. He died, in the forty-sixth year of his age, of congestion of the brain, and was buried near Sir Joshua Reynolds, in St. Paul's Cathedral.

The shoulders are in profile; the face, which has a melancholy air, is turned towards the spectator; dark coat, white neck-cloth. Canvas: 1 ft. $4\frac{3}{8}$ in. × 1 ft. 8 in.

The intellectual, but somewhat uncouth, appearance in this portrait agrees with what we are told of the painter's appearance and manners. "The Cornish boy in tin-mines bred" (as Dr. Wolcot has it) never lost a certain roughness. "The total absence of artificial manners," wrote Mrs. Inchbald, "was the most remarkable characteristic, and at the same time the adornment and deformity, of Mr. Opie." His portraits of himself are very numerous. His biographer, in enumerating and describing some thirty, says that "many were executed for the purpose of making experiments in pigments and in methods of treatment" (John Jope Rogers: *Opie and his Works*, p. 136).

95. A Castle and its Proprietor.

TENIERS THE YOUNGER (Flemish: 1610–1690). *See* 54.

On the right, a gentleman in a red mantle and a lady in a white dress, in conversation with a peasant; a boy standing behind; a castle in the distance, and a river with a bridge on the left. Cloudy sky. Signed "D. T. F." Canvas: 3 ft. $7\frac{3}{4}$ in. × 5 ft. $5\frac{1}{4}$ in.—Princess Victoria Series, iii.

In some of the earlier Catalogues of the Gallery, the proprietor was called Teniers himself, but this is not the case. "Very sweet and delicate colouring," says Sparkes of the picture, "in quiet sober tints." Ruskin finds the rendering of the foreground unsatisfactory. "The curves repeat one another, and are monotonous in their flow, and are unbroken by the delicate angle and momentary pause with which the feeling of nature would have touched them; and are disunited, so that the eye leaps from this to that, and does not pass from one to the other without being able to stop, drawn on by the continuity of line; neither is there any undulation or furrowing of watermark, nor in one spot or atom of the whole surface is there distinct explanation of form to the eye by means of a determined shadow; all is mere sweeping of the brush over the surface with various ground colours, without a single indication of character by means of real shade" (*Modern Painters*, vol. i., pt. ii., sec. ii., ch. 4).

96. Evening Ride near a River.

CUYP (Dutch: 1620–1691). *See* 4.

On the left, a shepherd and shepherdess, near a pool overgrown with trees; behind, a river with a view of the opposite woody shore. On the right, two horsemen on a road, and a rocky hill behind. Clear evening sky of a warm summer day. Signed "A. Cuyp." Panel: 1 ft. $6\frac{3}{4}$ in. × 2 ft. $1\frac{1}{8}$ in.—Engraved by R. Cockburn, and by T. Mayor in 1769 (the picture being then in possession of John Barnard, Esq.).

Especially attractive by the rich golden tone of the evening light, and by the warm shadows in the foreground.

97. A Halt of Travellers.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

On the right, a brook; beneath a group of dead trees, two men resting; a white horse standing near them; a third man is on horseback; behind, some trees and a hut; in the background, on the left, a barren, hilly landscape, under a stormy cloud. Signed "Ps. W." Panel: 1 ft. $5\frac{3}{8}$ in. × 1 ft. 4 in.

"An early work, of great fulness and depth of colour, painted under the influence of Isaac van Ostade" (Richter).

98. A Woman with a Jug.

A. VAN OSTADE (Dutch: 1610–1685). *See* 45.

The woman, turned to the left, is seated at a table; she holds in her right hand a glass of beer, and in her left a

stoneware jug, which rests on her lap; she wears a blue apron, brown sleeves, black bodice, white neckerchief and cap; half-length figure, greyish background. Signed "A. Ostade." Panel: $6\frac{5}{8}$ in. × $5\frac{1}{4}$ in.

Painted in the master's latest period; cool in tone.

99. Portrait of a Young Man.

REMBRANDT (Dutch: 1606–1669).

Rembrandt Harmens van Ryn (of the Rhine)—the greatest genius of the Dutch School, and by general consent one of the supreme masters of painting—was born at Leyden, the son of a miller. His mother was a baker's daughter. He never went to Italy or cultivated "the grand style," and Sir Joshua Reynolds found his work deficient in "good taste." But he studied the familiar sights of nature and the common people around him with a poet's eye for character, though grace of form was not within the compass of his art. His portraits have an inward life such as those of few other painters possess; his dramatic insight and power of expression have caused him to be called by some "the Shakespeare of Holland." So, again, in his religious pictures, he was influenced by no previous conceptions or conventional representations, but gave pathetic or powerful fancies of his own (*see* in this connexion the remarks cited upon No. 126). After leaving the Latin School Rembrandt studied under Jacob van Swanenburgh at Leyden for three years. He then went for a short time to the studio of Peter Lastman, at Amsterdam, but returned to Leyden in 1624 determined "to study and practise in his own fashion." His earliest signed works are dated 1627, and he rapidly won a considerable reputation. In 1631 he moved to Amsterdam, where he remained till his death. His famous "Anatomical Lecture" (Hague Museum) was painted in 1632. In 1634 he married Saskia van Ulenburgh, a lady of good family and possessed of some fortune, whose features may be recognised in many of his pictures. He was devoted to his art. "When he was painting," said one of his biographers, "he would not have given audience to the greatest monarch on earth." He was a great collector, and bought in so lordly a fashion as to wreck his worldly fortunes. Saskia died in 1642, and Rembrandt lived with Hendrickje Stoffels, whose homely peasant features appear in many pictures of his middle period. In 1656 he was declared bankrupt; he found himself homeless, penniless, and in large measure friendless. But to his later years many of his noblest works belong. "He set his face," says M. Michel, "more steadily than ever towards the goal he had marked out for himself. Within the walls of his make-shift studio, seeking solace in work and meditation, he lived

for his art more absolutely than before; and some of his creations of this period have a poetry and a depth of expression such as he had never before achieved." Among his numerous scholars were Ferdinand Bol, the de Koninckx, Nicolas Maes and Gerard Dou. The distinctiveness of his style has caused such words as Rembrandtism, Rembrandtesque, Rembrantism to be used. He was the great master of chiaroscuro. He held up to nature "the dark mirror," and was, says Lord Leighton, "the supreme painter who revealed to the world the magic mystery of gloom."

Turned a little to the left, the face seen in full, long fair hair, black mantle, white frilled collar, short moustache; hands not visible. Greyish background. Signed and dated, "R. van Ryn, 1632." Panel: 11 in. × 9¼ in.—Princess Victoria Series, iii.

A well-preserved picture, of a lively and pleasant conception, and carefully executed in that style which Gerard Dou adopted as a model when he was a pupil of Rembrandt.

100. Cupid.

Sir P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

Represented as lying on the sea-shore; he touches the point of an arrow; his quiver and bow lie under him. Dark cloudy sky. Canvas: 1 ft. 7 in. × 2 ft. 8 in.

101. Landscape.

After NICOLAS POUSSIN (French: 1594–1665).

Nicolas Poussin was born at Andelys, in Normandy. After passing through the Latin school, he visited the studio of the painter Quentin Varin, who had settled at Andelys. He went to Paris when eighteen years old, and studied under Ferdinand Elle from Flanders, and under l'Allemand, from Lorraine. He studied the works of Raphael and Giulio Romano through engravings. After visiting Poitou, Andelys, and Florence, he became acquainted at Laon with the painter, Philip de Champagne, with whom he worked at the Luxembourg at Paris, under Duchesne's direction. In the year 1624 he went to Rome, the aim of his wishes, and there became influenced by the Flemish sculptors, François Duquesnoy and Algardi. In 1629 he married Anna Maria Dughet, and lived in Rome on the Monte Pincio, near the studios of Claude le Lorrain and Salvator Rosa. Summoned by Louis XIII., in the year 1640,

he returned to Paris, and was appointed "premier peintre ordinaire de sa Majesté," in 1641. In the following year he went back to Rome, where he died. He was buried in the church of San Lorenzo in Lucina.

"Upon the antique remains of sculpture and painting, Poussin," says Sir Frederic Burton, "built a style, severe, classic, and deliberate, though not unwarmed by imagination. In nature, the grand lines of the Latian landscape inspired him, and its whole character harmonized in his mind with his classic studies." "He studied the ancients so much," says Sir Joshua Reynolds, "that he acquired a habit of thinking in their way, and seemed to know perfectly the actions and gestures they would use on every occasion." (For a fuller account of the master see *Handbook to the National Gallery*, vol. i, p. 116). Poussin is one of the painters who may most profitably be studied in the Dulwich Gallery. The Gallery contains 16 pictures which have been attributed to him. Many of these are, indeed, now described as only "After N. Poussin"; by which is meant that the pictures are probably productions by unknown scholars or imitators of the master. But among the others, are some of his finest works (Nos. 229 and 234 especially). "In the old collection (in Mr. Desenfans' time) the Poussins occupied a separate room by themselves, and it was (says Hazlitt) a very favourite room with us"—as it was also with Mr. Desenfans himself (*see* above, p. xxvi., and below, No. 240).

On the right, a river, with a boat; behind it, a village and rocks; figures in the foreground; blue mountains in the distance; cloudy sky. Canvas: 1 ft. $9\frac{3}{4}$ in. × 3 ft. $\frac{1}{2}$ in.

102. A Mother and her Sick Child.

Sir JOSHUA REYNOLDS, P.R.A. (English: 1723–1792).

Reynolds, the first President of the Royal Academy, was born at Plympton, in Devonshire. His father was Rector of St. Mary's in that town, and Head Master of the Grammar School. When a mere child, Reynolds showed a decided taste for painting, and read with avidity all books relating to art. He was accordingly, when in his eighteenth year, placed with Thomas Hudson (No. 578), the most famous portrait-painter of that time, who set him to copy Guercino's drawings. After leaving Hudson, Reynolds studied for a short time under William Gandy, of Exeter, and then set up for himself as a painter at Plymouth Dock; but, his father dying in 1746, he returned to London, and took up his abode in St. Martin's Lane. In 1749 he accompanied Commodore Keppel to Italy, where he

remained three years, visiting all the principal cities in his pursuit of art. It was while studying in the Vatican that he caught the cold which left him deaf for the remainder of his life. On his return to England, Reynolds again occupied the house in St. Martin's Lane; but his reputation and income having rapidly increased, he purchased No. 47 Leicester Fields. The establishment of the Royal Academy, in 1768, placed him at the head of the artists of England; he was unanimously elected President, and was knighted by George III. In 1773 the University of Oxford conferred upon him the degree of D.C.L.; and in 1783, on the death of Allan Ramsay, Sir Joshua was appointed principal painter to the King. His prices rising with his reputation, he now received as much as seven or eight hundred guineas for a portrait. The picture of the "Infant Hercules Strangling the Serpents," painted for the Empress of Russia, cost £1,500, and the Empress added the gift of her own likeness set in a gold box, encircled with diamonds. Sir Joshua's industry and energy never flagged; he worked until the failure of his sight obliged him to relinquish his pencil in 1789, and from that time his health gradually declined. He died February 23, 1792, leaving the bulk of his property, £80,000, to his favourite niece, Mary Palmer, afterwards Marchioness of Thomond. Sir Joshua's body lay in state at Somerset House, in the great room of the Royal Academy, and he was buried in the crypt of St. Paul's Cathedral.

To the worth of Reynolds as a man tributes were paid by many of his great contemporaries. Johnson called him "the most invulnerable man I know." Goldsmith's "epitaph" is well known:—

> Here Reynolds is laid, and to tell you my mind,
> He has left not a wiser or better behind;
> His pencil was striking, resistless and grand,
> His manners were gentle, complying and bland;
> Still born to improve us in every part,
> His pencil our faces, his manners our heart.

Of his knowledge, taste, and intellectual power his *Discourses* delivered to the Academy students are evidence. In spite of some limitations, they remain to this day one of the best pieces of art-criticism in any language. The fame as an artist which he enjoyed in his life-time has been confirmed by posterity. He ranks by common consent as the greatest portrait-painter that England has produced, and as one of the great painters of the world. "Considered as a painter of individuality in the human form and mind, I think him," said Ruskin, "the prince of portrait-painters. Titian paints nobler pictures and Van Dyck has nobler subjects, but neither of them entered so subtly as Sir Joshua did into the minor varieties of human heart and temper." He had his limitations. He was more

of a colourist than a draughtsman; and in conception and subjects, though he advocated "the grand style" and desired to end his lectures at the Academy with the name of "that truly divine man, Michael Angelo," he had himself none of that master's soaring imagination. Our Gallery possesses a version of a great work in which Reynolds obviously, and not without success, attempted a treatment of his subject in the manner of Michael Angelo (No. 318).

On the right, the mother, in a brown dress, dark blue-grey headpiece, which trails on to the floor, sits at the edge of a bed, and holds on her lap a sick girl in her night-dress, low at the shoulders. The drapery of the bed is dark brown grey. A footstool, two books, and a phial of medicine are on the floor. The mother's face is turned with a somewhat frightened expression towards the left, where, in the "palpable obscure," we see a supernatural vision of a winged angel, who is driving away a ghastly figure of Death, holding a sickle in his right hand, and who cowers as he defends himself with his left. Canvas: 2 ft. $2\frac{7}{8}$ in. × 2 ft. $10\frac{7}{8}$ in.

The mother is said to have been painted from the notorious Kitty Fisher, for notice of whom, *see* Leslie and Tom Taylor's *Life of Sir Joshua Reynolds*, vol. i, p. 163, note.

103. A Brisk Breeze.

W. VAN DE VELDE (Dutch: 1633–1707). *See* 68.

Near the front two sailing-boats, large ships in the background. Blue sky with grey clouds. Signed "WVV." Canvas: 1 ft. $7\frac{1}{2}$ in. × 2 ft. $\frac{1}{2}$ in.—Engraved by R. Cockburn.

Called by Waagen "View of the Texel." "A warm evening light," he adds, "happily blended with the delicate silver tone of the master, and the most exquisite finish of all parts make this one of his most charming pictures." According to Mr. Desenfans, "one of the most capital performances of the master"; and described by Smith (Catalogue, No. 40) as "pure and intact."

104. Portrait of Himself.

SIR JOSHUA REYNOLDS, P.R.A. (English: 1723–1792). *See* 102.

Fresh-shaven face, powdered hair, spectacles, ruffle shirt, grey-green velvet coat. Canvas: 2 ft. $5\frac{1}{4}$ in. × 2 ft. $\frac{1}{2}$ in.—Engraved by Caroline Watson in Malone's *Life of Sir Joshua Reynolds;* Princess Victoria Series, iii.

A replica of the picture in the Royal Collection. Our version has been highly praised by foreign critics; Dr. Waagen thinking it "superior and more powerful in colouring than that in the King's private gallery." Mrs. Jameson's note to the contrary effect seems, however, to be the better opinion.

105. A Waterfall.

J. VAN RUYSDAEL (Dutch: 1628–1682).

Jacob van Ruysdael (or Ruisdael) was born at Haarlem. There is nothing certain known about his youth. His father, Isaac van Ruysdael, was a picture-dealer and manufacturer of frames. He is thought to have also worked as a painter, and to have given some instruction to his son. It is also supposed that the landscape-painter Salomon van Ruysdael and Albert van Everdingen were the masters of Jacob, who was admitted into the Guild of St. Luke in 1648, and became a citizen of Amsterdam in 1659. He remained unmarried, in order to promote the comfort of his aged father, and in spite of his activity his talents were not appreciated by his contemporaries as they deserved to be. His fellow-religionists—he belonged to the sect of the Mennonites—obtained for him in 1681, by payment of a certain sum to the burgomaster of Haarlem, a place in the almshouse of that town, where he died soon afterwards.

Of all the Dutch painters, says Fromentin, Ruysdael is "the one who has the noblest resemblance to his country. He has its spaciousness, its sadness, its somewhat gloomy placidity, its monotonous and tranquil charm." His pictures represent for the most part views in the environs of Haarlem and Bentheim. Yet Ruysdael is also one of the most individual of painters. He has a distinct manner, and his pictures suggest a marked personality. In him, said Goethe, the poetry of loneliness found expression; he "represented the past in the present," and suggested to the spectator that "the works of nature live and last longer than the works of man." There is a solemn earnestness about his pictures, attuned to the more sombre aspects of nature. His colouring is forcible and harmonious, but not rich; brown, green, and grey forming the local tones. His colours have perhaps darkened through time. The figures in his works were generally put in by N. Berchem, A. van de Velde, Wouwerman or Lingelbach. His art greatly impressed one of the great English landscape-painters, Constable, whose friends used to call his residence in Keppel-street "Ruysdael House." "I have seen an affecting picture by Ruysdael this morning," he wrote; "it haunts my mind and clings to my heart and stands between you and me while I am talking to you."

The waterfall occupies the entire width of the foreground; beyond it, on the left, a hill covered with autumn-tinted beech-trees. On the right, in the middle distance, a meadow, partly lined with fir-trees and leafy bushes; in the background, a rock; three figures to the right on the bank of the river. Cloudy sky. Signed "Ruisdael." (The signature "Ruysdael" is said to mark his earlier works.) Canvas: 3 ft. 2 in. × 2 ft. 8¼ in. —Engraved by R. Cockburn.

106. A Peasant holding a Glass.

TENIERS THE ELDER (Flemish: 1582-1649). *See* 14.

An old man turned to the right, laughing, and holding up a beer glass with both hands; brown hat and jacket. Clear blue sky. Signed "D (with T inside) F." Copper: 3¼ in. × 2½ in.

Companion picture to No. 110.

107. Figure of a Female Pilgrim.

TENIERS THE YOUNGER (Flemish: 1610–1690). *See* 54.

An old woman standing, turned to the left, a staff and rosary in both her hands; she wears a slouched felt hat. A small portable triptych on her waistband. Blue sky with grey clouds. Signed "D (with a T inside) F." Panel: 6¼ in. × 4¼ in.

Nos. 107 and 109 are companion pictures.

108. Interior of an Ale-house.

ADRIAN BROUWER (Flemish: 1605–1638).

Brouwer takes high rank among the genre-painters; Reynolds couples him with the younger Teniers as the representative artist in that sort. His pictures, which are very scarce, show invention, great skill in composition, and gift of colour. His rendering of low life is as true as it is humorous. Rubens greatly admired his work; and Vandyck painted his portrait for a collection of celebrated painters. Brouwer seems himself to have been somewhat of "a character," and successive biographers alternately besmirched and belauded him. His epitaph, of course, did the latter; describing him as "a man of great mind, who rejected every splendour of the world, and who despised gain and riches." He was born at Oudenarde. When a youth, he undertook a voyage, and falling into the hands of pirates, he was robbed, and only saved his life by escaping to the Dutch coast. He remained some time in

Holland, where his pictures were much esteemed. It is probable that at this time he studied under Franz Hals. In the year ending September 18, 1632, he was admitted into the Painters' Guild at Antwerp. In the Guild-Book, during the same year, Jan Baptist d'Andois is registered as a pupil of Brouwer. Joos van Craesbeeck was likewise his pupil. We further learn that Brouwer was received, between 1634 and 1635, into the Rederykamer der Violiere (a section of the Guild for exercising rhetoric), and paid the entrance-fee of eighteen florins, and in later years the annual contribution. He died at Antwerp, when thirty-two years of age, and received an honourable interment at the convent church of the Carmelites. Many renowned painters have engraved his drawings and pictures.

In the foreground, on the left, a group of four men: one, sitting on a tub, is refilling his pipe. In front of him is a stool with a pitcher on it, a lighted candle set up, and a cloth. On the floor is a pewter pot. In the left corner a large earthen pitcher; a young man in a red cap sits behind smoking; two others singing. In the corner, another figure. On the right a man leans against a wooden post, with his right hand high against the beam; a red pitcher hangs above; on the right a door, a child going out. In the background, a fireplace; two men sit over it; another stands with his back to the fire; another guest is hugging the landlady; a portrait-drawing on the wall. Panel: 1 ft. $\frac{5}{8}$ in. × 1 ft. $4\frac{5}{8}$ in.

Compositions by Brouwer with so many figures are rare, and the execution of this picture is very clear and brilliant. It "almost gives one a sick headache," says Hazlitt; "particularly the face and figure of the man leaning against the door, overcome with 'potations, pottle deep.' Brouwer united the depth and richness of Ostade to the spirit and felicity of Teniers."

109. Figure of a Pilgrim.

TENIERS THE YOUNGER (Flemish: 1610–1690). *See* 54.

An old man, standing, turned to the left, the head to the right. He is saluting, hat in hand, a pilgrim's staff in his left hand; trees in the back. Evening sky. Signed "D (with T inside) F." Panel: $6\frac{1}{4}$ in. × $4\frac{1}{4}$ in.

The old man wears a grey cape, with a cockleshell—the emblem of a pilgrim to Compostella (Santiago), where the shrine of St. James was one of the principal places of pilgrimage in Christendom.

110. An Old Woman.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

Is seen in front, the head turned to the left; a stick in her right hand; left hand not visible; greenish dress; black felt hat. Clear blue sky. Signed "D (with T inside) F." Copper: 3¼ in. × 2½ in.

Companion picture to No. 106. Both were at one time ascribed to the younger Teniers.

111. John Philip Kemble.

SIR W. BEECHEY, R.A. (English: 1753–1839). *See* 17.

The face is seen nearly full. Grey hair, dark deep-set eyes, aquiline nose, and firm, refined mouth. He wears a dark velvet coat and shirt-ruffles; hands crossed on a book, which rests on a table on the left. Canvas: 2 ft. 5 in. × 2 ft.

This celebrated actor (1757–1823), brother of Mrs. Siddons (No. 318), was born in 1757 at Prescot in Lancashire, where his father, Roger Kemble, was the manager of a company of comedians. He was educated at the English Catholic College at Douai, and at an early age showed his power of elocution. Believing that his father intended him for the priesthood, he returned clandestinely to England, joined a travelling company, and acted with great success at Liverpool, Edinburgh, York, and other places. He was a scholar, wrote verses, and delivered lectures on the art of speaking. In 1783 he made his début in London, as Hamlet at Drury Lane, with the company at which theatre he remained for 19 years, becoming manager in 1788. He played all the great Shakespearean characters, often appearing with Mrs. Siddons. He was manager of Covent Garden Theatre from 1802 to 1817, when he retired from the stage. The close of his life was spent on the continent, mostly at Lausanne, where he died, and where as Rogers jokingly asserted, he was jealous of the homage paid to Mont Blanc. The portrait shows the noble countenance and solemn demeanour which helped him to render impressive so many of his representations of Shakespearean tragedy. He is said to have been instrumental in suggesting to Sir Francis Bourgeois the bequest to Dulwich (*see* above, p. xiv.).

This portrait (of which there is another version in the Garrick Club) was exhibited at the Royal Academy in 1799, and was commissioned by Mr. Desenfans; as appears from the following letter, in which he congratulated Beechey on the knighthood conferred by the King:—

"Charlotte Street, Thursday morning—Dear Sir, Some of your brother "artists will probably wish you joy with their lips only, and I wish you joy "with all my heart, nay, my own vanity is gratified on this occasion, as I

"have always been partial to your performances. Indeed, by conferring the "honor of Knighthood on you the King has honor'd himself as much as he "has done you. Since I have shown my pictures to His Majesty, I have "entertain'd the highest opinion of his taste from the remarks I heard him "make. I am happy that he has now giv'n at once a fresh proof of his "knowledge, and a fresh encouragement to the arts. I hope as soon as you "are at leisure you will go on with the Kemble portrait, so that I may have "to boast I possess *the first picture* of Sir William Beechey. Believe me, "with great and sincere attachment, Dear Sir, your humble and obedient "servant "Noel Desenfans". (*Sir William Beechey*, by W. Roberts, 1907, p. 66.)

112. A Winter Scene.

TENIERS THE ELDER (Flemish: 1582-1649). *See* 14.

Large houses to the left; before a door, preparations are being made to kill a pig; in the middle distance, houses and barns; a wood behind; twenty figures around, variously engaged. Dark sky. Signed "D. (with T. inside) F." Canvas: 2 ft. 1½ in. × 3 ft. ⅞ in.—Engraved by Laurent.

The killing of the pig is popular, it will be observed, with old and young alike. While the butcher sharpens his knife, the mistress of the house holds a pan to catch the blood. An old man leads a young child up to see the operation. A woman nurses her baby at the door, and four boys either look on or bring wisps of straw to singe the body of the pig when he is despatched. The picture is No. 603 in Smith's Catalogue (of the Younger Teniers).

113. A Man Smoking.

A. VAN OSTADE (Dutch: 1610-1685). *See* 45.

Three-quarter length figure, sitting at a table and turned to the left; black coat, mantle and hat. He is lighting his pipe at a chafing-dish, which stands on the table, near a beer-glass. Grey-greenish background. Signed "A. Ostade." Panel: 6⅜ in. × 5¼ in.

An excellent example of the master; painted at about the same period as No. 45.

114. Landscape.

JAN WYNANTS (Dutch: c. 1620-1682).

Wynants was one of the founders of the Dutch School of landscape, and a painter of much originality. "Artists should descry abundant worth," says Browning "in trivial commonplace." Wynants did this. "Out of a few docks and thistles," it has been said, "a tree, and a sandbank, he could make a

picture." He found the poetry of form and light in the simplest objects of nature. Of his life almost nothing is known. The earliest of his dated pictures were done in 1641-2. In October, 1642, the registers of the St. Luke's Guild at Haarlem mention a Jan Wijnants as dealer in works of art. A picture by him at St. Petersburg is dated 1679. In his earlier works the figures were put in by P. Wouwerman; in his later, by A. van de Velde and Lingelbach.

A sandy hill on the right, and a road over it; below, near a pool, a cow, two sheep, and a shepherd; trees in the centre of the middle ground; on the left, an extensive landscape; in the background, blue sky; heavy clouds to the right. Signed "J. Wjn." Panel: 6 in. × 7⅛ in.—Engraved by R. Cockburn.

This and No. 117 are companion pictures (Nos. 165, 166 in Smith's Catalogue). They fairly represent the characteristic style of the master.

115. Boors Making Merry.

A. VAN OSTADE. (Dutch: 1610-1685). *See* 45.

Three men sitting around a table in a room; a young one on the left singing and holding up his beer-glass; an old one playing on a fiddle: these two are seen in profile; a third, facing the spectator, is singing and smoking behind the table; a cat on the left. In the back a window and an open door. Whole-length figures. Signed and dated "A. Ostade, 1647." Panel: 10½ in. × 8½ in.—Engraved by Suyerhoef under the title "Jan de Moff." Woodcut (by Jackson) in the *Penny Magazine* (1841).

"One of the finest and purest specimens of Dutch art in existence" (Denning). "An exquisite example of the master's velvety and delicate beauty of colour and execution" (Sparkes). "A most beautiful and well-preserved specimen of the master, of his best time. The influence of Rembrandt is perceptible in the golden tone of the prevailing chiaroscuro" (Richter). "Of astonishing depth, clearness and warmth of colour" (Waagen). An article accompanying the woodcut above-mentioned goes into further detail: "Three Dutch Boors are seated round a low table, one of them playing or having just finished a tune upon the fiddle, whilst his companions evidence their admiration of his skill, one by suspending his enjoyment of the tobacco pipe, the other by pledging the musician in a cup of beer. There is a lively speakingness in the latter figure, which excellently contrasts with the solid complacency of the smoker. Next to the expression contained in the picture, we may admire the admirable arrangement of the lights and darks, and the extreme

fidelity of the perspective. Though dark in its general tone, the work is still transparent, and whilst its scale is far below the glare of daylight, yet the tints are so lucid and clear that the glow of the setting sun may be readily imagined. The style of the execution is careful, yet exempt from over-finish and needless elaboration; nor is there any want of freedom of handling in those parts where a bolder mode of using the pencils gives reality to the texture of the various stuffs introduced."

116. A Boy with Bottle and Bird's Nest.

P. C. VAN SLINGELAND (Dutch: 1640–1691).

Pieter Cornelisz van Slingeland was born at Leyden. He was a pupil of Gerard Dou, and worked chiefly at Leyden, where he died. He was a skilful painter in the style of his master. As he spent much time in the execution of the details, his pictures are not numerous. They are accurate in design, but generally laboured, and rather cold in colour.

Half-length figure of a boy, about ten years of age, standing near a balustrade, on which are his hat and a broken jug containing the bird's-nest. A bird sits on the boy's right hand: a wall and trees in the background. Panel, arched top: $6\frac{1}{8}$ in. × $4\frac{5}{8}$ in.

An early and unusually attractive picture of the master; harmonious and bright in colour.

117. Landscape.

JAN WYNANTS (Dutch: *c.* 1620–1682). *See* 114.

On the right, a sandbank; on it two figures passing on a road; a group of trees beyond; in the centre of the middle ground, on the left, a large tree; blue sky, with dark clouds. Panel: 6 in. × 7 in.—Engraved by R. Cockburn.

Companion picture to No. 114.

118. A View in the Rhine Country.

WILLEM DU BOIS (Dutch: died 1680).

Guillam (Willem) Du Bois was a landscape-painter in Haarlem. In 1646 he was received into the Painters' Guild there, and in the autumn and winter of 1652–3 he travelled for study up the Rhine to Switzerland and back again in company with Vincent Laurensz van der Vinne, Cornelis Bega, and Theodor Helmbreker. He died at Haarlem. In simplicity and choice of

subject his landscapes come nearer to the conception of Hobbema than of Ruysdael.

In the foreground low wooded hills slope down to a plain traversed by a river, which flows across the picture. Beyond the stream is a hilly bank, and on the left a castle with towers; on the road to this castle are a horseman, a woman carrying pails, and a man driving two pack-donkeys followed by a dog. Grey sky with clouds. Canvas: 2 ft. 6¼ in. × 3 ft. 3 in.

This picture was labelled "Unknown," when left to the Gallery, but was afterwards attributed to Hobbema, and in 1874 a signature, "Hobbema," was discovered. This signature, however, is no doubt not genuine, and the picture was attributed by Dr. Richter to Du Bois, "as it shows all the characteristics of the style of his later period."

Critical opinions of the picture have greatly varied. "A wretched picture and certainly not Hobbema's" (Denning). "The scene is simply an old château, embosomed among wooded hills. There is less detail than in the other picture by Hobbema, but in effect it is grand beyond expression. The grey, gloomy sky (a triumph of pure colour and delicate execution) throws a dreary atmosphere over the whole prospect. The solitude around the old château, and the cold still shadows on trees and spreading hills are full of wild poetry" (*Bentley's Miscellany*, vol. 10, p. 347).

119. Landscape.

Ascribed to ZUCCARELLI. *See* 175.

A well-watered country discharges a fall into a little lake, near the foreground. Mountains are in the distance. A rough bank, on the right, has on it cottages and a farmstead. A woman and a child who have carried a load, sit down to rest. Another figure advances towards them with a load on her head. A man reclines farther in the picture. Dark trees on the left. Canvas: 1 ft. 2 in. × 1 ft. 6 in.

This picture was No. 31 in Desenfans' Catalogue, where it is stated that it and a companion ("Winter Scene") were painted "by Zuccarelli in his youth for his friend, Mr. Dalton, Keeper of His Britannic Majesty's pictures, and if the connoisseurs will examine them close, to see the beauty of the figures, the chasteness of the colouring, the firm execution, and above all the fire with which they are painted, they must confess that such works will carry the name of Zuccarelli to posterity." Dr. Richter considered, however, that the present picture was not by Zuccarelli, and attributed it to an unknown artist of the "English School."

120. A Vase with Flowers.

JAN VAN HUYSUM (Dutch: 1682–1749). *See* 42.

A group of flowers in a vase resting on a marble slab. Tulips, roses, French marigolds, poppies, auriculas, salvias, orange-blossom, forget-me-not, London pride, iris, larkspur, veronica, flax, and convolvulus minor; a bird's nest with hedge-sparrow's eggs in it, and one cuckoo's egg; insects on the leaves and dewdrops; blue-grey background. Signed "Jan van Huysum Fecit." Panel: 2 ft. $6\frac{1}{2}$ in. × 1 ft. $11\frac{1}{4}$ in.

A fine example of the master. "Van Huysum's vase of flowers at Dulwich College—the one in which the blue tint predominates—could never have been more perfect in respect to its colours than at the present time. Tints of the utmost conceivable brightness and delicacy are yet perceptible to the naked eye, and are even enhanced when viewed through a magnifying lens of great power. The complimentary language of Pope to Jervas, the portrait painter—

> Beauty, frail flower, which every season fears,
> Blooms in thy colours for a thousand years—

might be applied to many of the old painters with considerable show of truth" (Henry Merritt's *Dirt and Pictures Separated*).

121. A Roman Emperor Rewarding his Soldiers.

Ascribed to PIETRO DA CORTONA (Roman: 1598–1669). *See* 226.

On the right, the Emperor, on a raised seat, presenting a gold-leaved wreath to soldiers standing before him, with standards and a banner. On the left, near the front, two prisoners, a woman and a man, seated on the ground, amidst a quantity of spoil; in the background, a circular temple, two philosophers with table of laws; blue sky, with a few clouds. Canvas: 2 ft. $11\frac{3}{8}$ in. × 2 ft.

Painted in imitation of one of the antique reliefs on the triumphal arch of Constantine, at Rome, where the features of the Emperor are those of Trajan. The head of the Emperor represented in this picture has no resemblance to that of Vespasian, as has formerly been stated, nor, indeed, to any of the other Roman Emperors; the portrait is, therefore, no doubt, an arbitrary one. The picture has at various times in the history of the Gallery been ascribed to Ricci (*see* No. 134), to an unknown painter of the "Italian School," and to Pietro da Cortona. The latter ascription derives some support from a drawing (also ascribed to Pietro) which was lent for temporary exhibition in our Gallery (1913) and which shows considerable, though not exact, resemblance to the design in the picture.

122. A Road through a Wood.

NICOLAS BERCHEM (Dutch: 1620–1683). *See* 88.

On the skirts of a beech-wood is seen a fallen tree; beyond, a path overflowed with rain-water. A woman in a red skirt, black bodice, and white headdress, comes down a pathway driving a cow; near her a man in conversation with her. Farther to the right three cows, driven by a man, who is followed by a dog. Three large trunks of ash-trees on the right, where two horsemen canter, splashing through the water. The way turns from this side of the picture towards the left, where it disappears behind the rough ground and boulders, which form a bank on which smaller oak-trees grow. Cloudy sky. Signed "Berghem." Canvas: 3 ft. 10 in. × 2 ft. 10½ in.

An early work, rich and lively in colouring, especially of the trees. A branch from this picture is facsimiled, for comparison with Turner's rendering of tree-structure, in the fifth volume of Ruskin's *Modern Painters* (fig. 60).

123. A Shepherd and Shepherdess.

School of RUBENS. *See* 1.

In the foreground a shepherdess; yellow silk dress, long fair hair, sitting in front; on the left near her, a shepherd trying to kiss her; an ivy wreath on his head, his boots trimmed with foxes'-heads; on the right, a white cloth on a jug near a pool. In the background a man driving three cows; a hut and trees. Cloudy sky, evening light. Canvas: 3 ft. 7¾ in. × 5 ft. 5 in.

Mr. Holman Hunt, as cited above (p. xx.), used to study in the Dulwich Gallery, and it seems probable that he had this picture in mind, consciously or subconsciously, when he designed the composition of his "Idle Shepherd" (now at Manchester). The picture, previously ascribed to Rubens, was catalogued by Dr. Richter "an early work of J. Jordaens" (for whom *see* No. 293), and it was conjectured that the shepherd and shepherdess were portraits of that painter and his wife. The picture appears to have been in the possession of Rubens when he died, No. 94 in the Catalogue of his effects being "A shepherd and shepherdess."

124. A Road near a River.

CUYP (Dutch: 1620–1691). *See* 4.

In the centre two high trees, beneath which two shepherds reposing; on the left, a youth on a donkey, and a shepherdess pointing. Peasants fishing on the other bank of the river. On the right, high trees, a cottage, and mountains; to the left,

in the distance, a valley. Evening sky. Canvas: 3 ft. 8¼ in. × 5 ft. 6 in.—Reproduced in the *Magazine of Art*, vol. 15, p. 100. A piece of the foliage is engraved in the fifth volume of Ruskin's *Modern Painters* (Plate 54, fig. 2).

No. 142 in Desenfans' Catalogue. A masterpiece of the artist, conspicuous by its broad and skilful execution.

125. St. Barbara.

RUBENS (Flemish: 1577–1640). *See* 1.

The Saint, in white garments and violet mantle, flees towards a tower to the left, a palm-branch in her left hand. Her father, in a red tunic and white turban, and with a drawn sword, pursues her. Evening sky with grey clouds. Panel: 1 ft. ⅝ in. × 1 ft. 6 in.

A sketch for the decoration of a ceiling; the figures foreshortened; probably destined for the decoration of the Jesuits' church at Antwerp.

"There was a certain man named Dioscorus, who dwelt in Heliopolis, and he had an only daughter named Barbara whom he loved exceedingly. Fearful of her singular beauty, he shut her up in a very high tower, and kept her secluded from the eyes of men." Giving herself up to study and meditation, she embraced the Christian faith, to which her father was violently opposed. And "being enraged, he drew his sword to kill her, and she fled from him to the summit of the tower, and he pursued her; but by angels she was wrapt from his view and carried to a distance" (*see* the *Legenda Aurea*). "A noble design," says Hazlitt of this sketch by Rubens; "as if she were scaling the steps of some high overhanging turret, moving majestically on, with Fear before her, Death behind her, and Martyrdom crowning her."

126. Jacob's Dream.

School of REMBRANDT (Dutch: 1607–1669). *See* 99.

On the left, Jacob sleeping on the ground near a tree; a dark mountain in the distance; above, two angels, one standing on clouds, the other descending towards Jacob. Canvas: 2 ft. 1⅝ in. × 1 ft. 9¼ in.—Engraved by R. Cockburn.

This famous picture was No. 72 in the Catalogue of Desenfans, and from his day till 1880 it was ascribed to Rembrandt himself. Mr. Desenfans is said to have secured it for £50. What he tells us himself is that he had acquired some "miles of landscape within the compass of about two feet." Dr. Richter, in the Catalogue of 1880, took the picture away from Rembrandt—"the want of transparency in the

colouring and the flat modelling of the figures and trees clearly show that the picture was not painted by Rembrandt himself"—and other critics have endorsed his verdict, some assigning it to Rembrandt's pupil, Salomon Koninck. However this may be, the design of the picture is intensively Rembrandtesque—in its sense of grandeur, and in its unconventional treatment of a Biblical subject. Visitors who are not too much under the tyranny of names may well feel free still to study the picture carefully. None in the Gallery has been more admired by judges of repute. "Here is the *Jacob's Dream*," wrote Hazlitt, "with that sleeping figure, thrown like a bundle of clothes in one corner of the picture, by the side of some stunted bushes, and with those winged shapes hovering above, not human, nor angelical, but bird-like, dream-like, treading on clouds, ascending, descending, through the realms of endless light, that loses itself in infinite space! No one else could ever grapple with this subject, or stamp it on the willing canvas in its gorgeous obscurity, but Rembrandt!" "Within the realm of creative art," wrote Mrs. Jameson, "I know nothing more wild, visionary, and poetical, than this little picture. The only thing I remember comparable to it as a conception is the etching of *Angels Appearing to the Shepherds by Night*, also by Rembrandt." James Russell Lowell dated his appreciation of Rembrandt from a visit paid to Dulwich in 1855. The *Jacob's Dream*, he wrote, "is full of imagination and grandeur—and yet perfectly Dutch, too, for Jacob is nothing but a Flemish peasant, even to the costume. But those wondrous angels! There are only *two*, and yet they are enough—so dim and dreamy and majestic they are, and one thinks he can make out hosts of them in that darkening glory beyond. It is just a brown heath, with one brown dream of a tree, under which lies a brown Jacob. Everything is brown but the two grey angels, both draped below the feet, and with such soft silent wings—yet so full of sweep and sustentation! Henceforward I am to be thankful for another great genius. We met Browning and his wife there, and Browning pointed out to us some reeds behind Jacob, evidently scratched in with the handle of the brush, showing how rapidly it had been painted" (*Letters*, vol. i., p. 261). Artists have been equally enthusiastic. "It is always *Jacob's Dream*," wrote James Smetham, "which turns the scale as to whether I come to Dulwich or no . . . That picture was painted between Rembrandt's breakfast and his tea, on a late October day, when the wind was sighing and the leaves falling. I know it was." And Henry Merritt refers to the picture as "one of those which would cause Rembrandt to live for ever by virtue of his incomparable and inherent beauties." "Look at that small and, at first glance, insignificant picture entitled *Jacob's Dream*. From this rude heap, on which the travel-worn son

of Isaac sleeps, up through the opening in the amber clouds, seems to reach away, into illimitable distance, a road from earth to heaven, paved with glowing gems. The sleeper is utterly wanting in dignity, a mere pedlar in hobnailed boots; the angels are faintly sketched in, with ragged wings, mere specks, only distinguishable from the varied shape of the clouds, which form the interminable archway through the sky. A tranquil light shuts out the gloom, and breathes warmth upon the brief space around the wanderer's pillow, making that dreary wilderness a smiling nook of rest."

127. Samson and Delilah.

SIR A. VAN DYCK (Flemish: 1577–1640). *See* 1.

On the right, Delilah, sitting on the ground, in a white silk dress, her breast uncovered. Samson reposes in her lap—a skin round his hips. An old man in a black tunic approaches him with a pair of shears; two women bend over the head of Delilah; a group of soldiers waiting behind a column on the left. Blue sky. The four figures in the foreground are life-size. Canvas: 4 ft. 11 in. × 7 ft. 6½ in.—Engraved by Matham.

This picture was formerly attributed to Rubens, under whose name it appears in Desenfans' Catalogue of 1786, and again in his list of pictures for insurance in 1804 (£800). Dr. Richter opined that it was "painted in imitation of Rubens, but differs from his style in the harmony of the colour." It is very characteristic of the early work of Van Dyck, by whom there is another version of the subject at Vienna (replica at Hampton Court). "The figure of Samson," wrote Hazlitt in describing our picture, "is nobly designed, and coloured in a fine deep sun-burnt tone, which contrasts and yet harmonizes with all the rest of the picture, being made to blend with it by means of other objects (particularly the gorgeous robe of Delilah). The face of Delilah is also full of the most intense and appropriate expression—eager, anxious, and conscious of the danger that she is incurring—yet penetrating, confident, and determined to accomplish her purpose at all risks. In the midst of the intense vitality which pervades almost every part of the work, the effect of the *hushing* finger of Delilah is very striking: it suspends and fixes the whole scene to a single instant of time, in a most artful and impressive manner" (*Beauties of the Dulwich Gallery*, p. 28).

128. Cattle and Figures near a River, with Mountains.

CUYP (Dutch: 1620–1691). *See* 4.

In the foreground, two cows; a shepherd conversing with a flute-player. On the right, in the middle distance, cattle and figures below steep rocks. The middle distance is occupied by

a river; behind it, meadows and mountains; somewhat cloudy sky; red evening tints on the left. Signed "A Cuyp." Canvas: 3 ft. $3\frac{1}{2}$ in. × 4 ft. $8\frac{3}{4}$ in.

Generally considered one of the painter's masterpieces. "In composition, depth, glow, and clearness of colouring," says Dr. Waagen, "and general feeling of rural tranquillity on a warm summer's evening, this is one of the most beautiful works of the master." "Specially noticeable," says Dr. Richter, "for the strength and clearness of light, the transparency of the full-coloured shadows, the firmness of modelling, and the true perspective of the depth of the landscape in comparison with the endless height of the sky. For the representation of the mountains in the background, however, the Dutch painter did not follow nature." The picture, says Hazlitt, "is woven of ethereal hues. A soft mist is on it, a veil of subtle air. The tender green of the valleys beyond, the gleaming lake, the purple light of the hills, have an effect like the down on an unripe nectarine. You may lay your finger on the canvas; but miles of dewy vapour and sunshine are between you and the objects you survey. It is almost needless to point out that the cattle and the figures in the foreground, like dark, transparent spots, give an immense relief to the perspective. This is, we think, the finest Cuyp, perhaps, in the world. Another landscape [No. 124] by the same painter has a richer colouring and a stronger contrast of light and shade, but it has not that tender bloom of a spring morning (so delicate, yet so powerful in its effect) which the other possesses." Ruskin makes fun of the recourse to Covent Garden market for terms of art-criticism, and continues: "I daresay that the sky of the first-rate Cuyp is very like an unripe nectarine: all that I have to say about it is that it is exceedingly unlike a sky." He objects that "the blue remains unchanged and ungraduated over three-fourths of it," and that the sunset colours around the sun in the left-hand corner do not melt into it or extend their influence to the zenith, as they would in nature (see *Modern Painters*, vol. i, pt. ii, sec. iii, ch. i.). He points out, further, that Cuyp's beautiful rendering of yellow sunlight is often accompanied, even in his best pictures, by solecisms in tone, though it is possible that in some cases either "the original colour may have gone down or the parts may have been villainously repainted." Thus, in the present picture, there is falseness of tone in the greens "of the steep bank on the right," and in the browns of "the lying cow which is in visible and painful contrast with the one standing beside it; the flank of the standing one being bathed in breathing sunshine, and the reposing one laid in with lifeless brown" (*ib.*, sec. ii, ch. i). This is one of the pictures by Cuyp which were acquired at very low prices (*see* above, p. 5); it was bought at Mr. Bryan's sale, 1798, for £110 5*s*.

129. St. Jerome Kneeling in Prayer.

ITALIAN SCHOOL (17th Century)

The Saint kneels before a rocky bank, turned to the right. He wears a red mantle. An open book and a crucifix are before him on the rock, on which his arms rest. A rock and bushes in the background. Copper: 7¾ in. × 6¼ in.

This excellent picture was until 1880 ascribed to Guido Reni (for whom *see* No. 204). Of the four Latin doctors, St. Jerome, (about A.D. 340–420), as the founder of Monachism in the West and as the translator of the Bible into Latin (the Vulgate), was by far the most popular subject with the painters.

130. Virgin and Child.

After RUBENS (Flemish: 1577–1640). *See* 1.

The Madonna, three-quarter length, seated in front, clad in a red garment; a blue mantle falls down from her right arm; on her lap on the right, the infant Christ seated on a white cushion, leaning on the Virgin's breast; on the left, in the distance, a landscape; the pedestal of a column to the right. Panel: 1 ft. ¾ in. × 9½ in.

131. Portrait of Helen Fourment.

RUBENS (Flemish: 1577–1640). *See* 1

Full-length figure, about twenty-five years of age, turned to the right and sitting before a pool, which is on the right; green satin dress and greyish-blue satin bodice; a blue mantle lined with yellow is placed behind her on a tree; on the right, a rocky bank; on the left, in the foreground, a demijohn. Cloudy evening sky. Panel: 2 ft. 4½ in. × 2 ft. 4½ in.—Princess Victoria Series, i.

Until 1880, when Dr. Richter re-christened the picture as above, it was called "Mary Magdalen"; Smith in his Catalogue of Rubens (No. 857) having said "The countenance and position appear to denote abandonment of the world and resignation to the secluded life of a [repentant] Magdalen." Mrs. Jameson accepted this idea. It is "intended, I am afraid," wrote that lady in her Catalogue of our Gallery, "for Mary Magdalen in the desert"; and in her *Sacred and Legendary Art*, it is written: "In a sketch by Rubens in the Dulwich Gallery, she is seated in a forest solitude, still arrayed in her worldly finery, blue satin, pearls, &c., and wringing her hands with an expression of the bitterest grief." The visitor

will see for himself that there is no foundation in the picture for these latter words. It is true that artists did sometimes paint fair penitents to order as Mary Magdalens; but it is clear that this picture, of glowing power, is simply a portrait of the painter's second wife—a living incarnation of his feminine type of beauty. The demijohn in the left-hand corner may indicate the convivial tastes of the painter who married her in 1630, when she was sixteen and he fifty-three years old. In the ten years of their married life, he painted her over and over again, and in every variety of costume, and after his death in 1640 she was the owner of his house in Antwerp, as is shown by the following extract from the Life of the Duke of Newcastle, written, the title-page informs us, by "the thrice Noble Illustrious and Excellent Princess Margaret Duchess of Newcastle, his wife." This lady tells us that when her husband was in exile in the days of Oliver Cromwell, he found himself in Antwerp "where for some time he lay in a public inn." From this indignity, however, he was rescued by Mr. Endymion Porter, who proffered him lodging where he was, and "after he had stayed some while there endeavouring to find a house for himself which might fit him and his small family and also be for his own content, he lighted on one that belonged to the widow of a famous picture drawer Van Ruben, which he took," and in Helen Fourment's house he was no doubt living when he had news of the battle of Naseby in 1645.

132. Landscape with a Shepherd and Flock.

After RUBENS (Flemish: 1577-1640). *See* 1.

A view over an open swelling country; in the foreground, a green rising ground, covered with scattered trees; on the left, a bridge and a pathway; on it a shepherd playing a flute, followed by a flock of sheep and two cows; in the distance, blue mountains. A strong blue sky smirched with red. In the left top corner is a double rainbow. Canvas: 3 ft. 5½ in. × 5 ft. 1½ in.

This picture (Smith's Catalogue, No. 725) was No. 87 in Desenfans's Catalogue. He there calls it "The Two Rainbows," and says that it came from the Cabinet of Prince Rupert.

"Rubens," says Ruskin, "perhaps furnishes us with the first instances of complete, unconventional, unaffected landscape. His treatment is healthy, manly, and rational, not very affectionate, yet often condescending to minute and multitudinous detail; always, as far as it goes, pure, forcible, and refreshing, consummate in composition and marvellous in colour. . . It is to be noted, however, that the licenses taken by Rubens in particular instances are as bold as his general statements are sincere." He cites the present picture in illustration, express-

ing, however, a doubt whether it be indeed from Rubens's own hand. "The sudden streak and circle of yellow and crimson in the middle of the sky, being the occurrence of a fragment of a sunset colour in a pure daylight, and in perfect isolation, while at the same time it is rather darker, when translated into light and shade, than brighter than the rest of the sky, is a case of bold absurdity, come from whose pencil it may" (*Modern Painters*, vol. 1., pt. ii., sec. i., ch. 7; sec. ii., ch. 2).

133. Landscape with Cattle.

ABRAHAM VAN BORSSOM (Dutch: latter part 17th Century).

This artist, about whose life nothing is known, was a pupil of Rembrandt. He was a clever landscape-painter and skilful in perspective. There are drawings by him in the British Museum.

On the left, in the foreground, six cows and a calf are being driven through a pool of water by a man holding a stick; behind them a wood and a farm; on the right an extensive landscape, with the stump of a large tree and a dog. in the foreground. Sheep, a horseman and other figures in the background. Cloudy sky. Canvas: 3 ft. 7⅛ in. × 5 ft. ¼ in.

At one time ascribed to the School of Paul Potter; by Dr. Richter to A. van Borssom. Ruskin has an interesting criticism on this picture: "In the picture attributed to Paul Potter in the Dulwich Gallery, I believe most people must feel, the moment they look at it, that there is something wrong with the water, that it looks odd and hard, and like ice or lead; and though they may not be able to tell the reason of the impression, for when they go near they will find it smooth and lustrous and prettily painted, yet they will not be able to shake off the unpleasant sense of its being like a plate of bad mirror set in a model landscape among moss, rather than like a pond. The reason is, that while this water receives clear reflections from the fence and hedge on the left, and is everywhere smooth and evidently capable of giving clear images, it yet reflects none of the cows" (*Modern Painters*, vol. i., pt. ii., sec. v., ch. 1).

134. The Fall of the Rebel Angels.

SEBASTIANO RICCI (Venetian: 1662–1734).

Ricci (or Rizzi) is one of the more attractive painters of the Italian decadence—his compositions, though not profound or original, being 'ively and ingenious He must have covered

acres of walls and ceilings with his facile productions, for he was employed by many sovereigns—by our own Queen Anne among the number. There are several of his works at Hampton Court. He worked for ten years in this country, and is said to have left our shores in disgust on learning that the task of decorating the cupola of St. Paul's was to be entrusted to a native artist (Sir James Thornhill). The Abbé Lanzi gives an interesting account of Ricci, "one who can be reckoned second to none among the professors of our own epoch." He was born at Cividal di Belluno in the Venetian States. From his twelfth to his twentieth year he was a pupil of Federigo Cervelli, at Venice, and at Milan. He was employed at Piacenza by the Duke Ranuccio of Parma, and copied the frescoes of Annibale Carracci in the Palazzo Farnese at Rome. "He made the tour of all Italy, employing his pencil wherever he received commissions at any price." He painted in the Imperial Palace at Schönbrunn near Vienna, and in the Grand Ducal Palace at Florence. On his way to England he was elected a member of the Royal Academy at Paris, 1718. On leaving England, he returned to Venice, where he died. "From his acquaintance with such a variety of schools, he stored his mind," says Lanzi, "with fine images, and by dint of copying many models, his hand became practised in different styles. In common with Giordano, he possessed the art of imitating every manner; some of his pictures in the style of Bassano and of Paul [Veronese], continuing yet to impose upon less skilful judges, as in the instance of one of his Madonnas at Dresden, for some time attributed to Correggio. The chief advantage he derived from his travels was, that on having occasion to represent any subject, he was enabled to recollect the manner in which different masters might have treated it, availing himself of it without plagiarism accordingly." His most successful imitations were of Paul Veronese; and a French painter, who like the "less skilful judges" was once deceived, is said to have taken a sarcastic revenge. "Take my advice," he said, "and paint no more Ricci's."

St. Michael, in blue corselet and red mantle, holds the sword in his right hand; a glittering shield in his left; he tramples on, and drives downwards, the fallen angels, represented by six nude figures with bats' wings. Canvas: 2 ft. 11 in. × 2 ft. 1 in.

Daring and clever in the design of the foreshortenings. The picture recalls Luca Giordano's, which are now at Vienna in the Belvedere Gallery, and in Lord Northbrook's Collection. The picture was at one time attributed to Pietro da Cortona (*see* No. 226.)

135. Landscape with Cattle.

SIR P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

A group of large trees on the left, also sheep and cows; across the middle distance a bank of foliage; in the foreground a road with sheep. A shepherd, with red drapery, sits on the right, his dog near him. In the distance fields and hills. Clear grey sky. Canvas: 2 ft. 7 in. × 3 ft. 6½ in.

Painted in imitation of Cuyp.

136. Italian Mountainous Landscape.

HERMAN SWANEVELT (Dutch: 1620–1690). *See* 11.

On the right, on rocks, an old church; high trees near the declivity of the rocks; on the left a flat river-landscape. Six figures in the foreground. Blue sky. Canvas: 1 ft. 2½ in. × 1 ft. 9 in.

This and No. 219 are companion pictures.

137. A Pool, with Friars Fishing.

SALVATOR ROSA (Neapolitan: 1615-1673).

Salvator Rosa has been called "the first romanticist in landscape." He was the painter, pre-eminently, of wild nature and of the emotions of terror and dread that it may inspire. His characteristic manner, as also that of two of his famous contemporaries, is hit off in Thomson's lines:—

> Whate'er Lorraine light-touch'd with softening hue,
> Or savage Rosa dash'd, or learned Poussin drew.

Having chosen a particular aspect of nature, he made everything in his pictures conform to it. "He gives us," says Reynolds, "a peculiar cast of nature, which, though void of all grace, elegance, and simplicity, though it has nothing of that elevation and dignity which belongs to the grand style, yet has that sort of dignity which belongs to savage and uncultivated nature; but what is most to be admired in him is the perfect correspondence which he observed between the objects which he chose and his manner of treating them. Everything is of a piece: his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures."

Salvator's temperament and mode of life were in sympathy with his art. "How I hate the sight of every spot that is inhabited," he says in one of his letters. He loved the solitudes

of the Calabrian Hills, and is said to have once herded for a while with a band of brigands in the Abruzzi. Many such adventures may be found in Lady Morgan's *Life of Salvator Rosa*, which, however, is perhaps more a romance than a biography. He was born in the village of Renella, near Naples, the son of an architect and land-surveyor. His uncle, Paolo Greco, gave him his first instruction in painting; afterwards he entered the studio of Francesco Fracanzano, a scholar of Ribera. Lanfranco supported the young Rosa, who also visited the studio of Ribera, and for three years that of his scholar Aniello Falcone, whom he imitated. He went to Rome in 1635, where he received orders for paintings at Viterbo. In 1646 he returned to Naples, and in the following year he took part in the rising of Massaniello, after whose defeat he fled to Rome, and settled there again. Four years later he was summoned to Florence by the Grand Duke of Tuscany, and remained there for nine years, returning afterwards to Rome, where he died.

On the left a high tree; behind it the side of a hill, and before it a pool. A Capuchin friar sits near the edge; another is fishing. Cloudy sky. Very thinly painted; sketch-like execution. Canvas: 2 ft. 5 in. × 1 ft. 5 in.—Engraved by R. Cockburn.

"One of his very best landscapes," says Hazlitt; "rough grotesque, wild; Pan has struck it with his hoof; the trees, the rocks, the foreground are of a piece, and the figures are subordinate to the landscape. The same dull sky lowers upon the scene, and the bleak air chills the crisp surface of the water." Mr. Desenfans obtained this picture from Le Brun in 1788.

138. The Ferry Boat.

FRANCESCO CASANOVA (Italian: 1727-1805).

Francesco was younger brother of one of the most noted adventurers of the 18th century, "Casanova de Seingalt," author of the famous, or infamous, *Mémoires*. Francesco was born in London, where his parents were fulfilling a theatrical engagement. His father, of ancient Spanish family, had married an actress and adopted the stage as a profession. When not yet six years of age, Francesco went with his family to Venice. Having shown a taste for art, he studied under Francesco Guardi and Francesco Simonini, the battle-painter. In 1751 he went at his elder brother's advice to Paris, but in the following year he left Paris for Dresden, where he worked for four years, copying pictures by Wouwerman and other Dutch masters. In 1757 he returned to Paris and soon made a reputation by his battle-pieces, being elected a member of the French

Academy in 1763. There are several of his pictures in the Louvre. In 1767 he exhibited in London a picture of "Hannibal Crossing the Alps," which attracted much attention. "In spite, however, of his great success, the high prices he obtained for his pictures, and the patronage of royalty and the nobility, his extravagant habits and luxurious mode of life, in addition to two unfortunate matrimonial adventures, kept him continually in debt and trouble. One of his own etchings, entitled *Le Diner du Peintre Casanova,* represents him as just alighted from his coach and bartering his pictures for food to an old woman selling sausages by the wayside" (*Dict. Nat. Biography*). He was commissioned to paint battle-pieces by the Empress Catherine II. of Russia, and, leaving his debts behind him, went to Vienna where he worked till his death. Amongst his pupils was Loutherbourg (*see* No. 297).

On the right an old town wall; behind it a tower; in front two riders, and horses with loads on their backs. A man pushes off a boat, which is filled with goods and passengers: three persons are close to him on the shore. On the left, on the distant bank, a castle, a bridge, and a tower. Blue sky with light clouds. Canvas: 1 ft. 2½ in. × 2 ft. 2 in.

The influence of Philips Wouwerman is here clearly discernible.

139. A Vase with Flowers.

JAN VAN HUYSUM (Dutch: 1682–1749). *See* 42.

A vase decorated with figures is placed on a grey slab, and contains a large overblown tulip, tuberoses, double stocks, roses, auriculas, hollyhock, a bird's nest with robin's eggs. Signed "Jan Van Huysum." Canvas: 2 ft. 8 in. × 1 ft. 11½ in.

Uncommonly broad in execution, of a vaporous tone.

140. Thomas Linley, the Elder.

T. GAINSBOROUGH, R.A. (English: 1727–1788). *See* 66.

In a sand-coloured coat and grey powdered wig, brushed straight up; white cravat. He holds a sheet of music in his left hand, which is placed across the heart. Canvas: 2 ft. 5½ in. × 2 ft. ½ in.—Princess Victoria Series, ii; *The Linleys of Bath,* p. 42.

This is a portrait of the head of the famous family whose chronicles are told in the book just mentioned. Thomas Linley,

the Elder (1732–1795), was the son of a carpenter at Wells, and for a time followed his father's trade; but he had a native talent for music, and after a period of study in Italy, he set up at Bath as a singing-master. He married in 1752, and had a large family of sons and daughters, most of whom inherited his talents. "We are all geniuses here, sir," said one of them. They were "a nest of nightingales." For many years, assisted by his children, Linley carried on concerts in the Bath Assembly Rooms. Afterwards he became joint-manager of the Drury Lane Oratorios, and through his son-in-law, Richard Brinsley Sheridan, he was associated in the management of Drury Lane Theatre, where he directed the music for fifteen years. He was a fertile composer of songs, cantatas, madrigals and elegies, and it was he who wrote the music for the song in *The School for Scandal*.

A portrait of his wife is No. 456. Of his twelve children, seven are represented by portraits in our Gallery—Elizabeth and Mary (Mrs. Sheridan and Mrs. Tickell), No. 320; Thomas, No. 331; Samuel, No. 302; Maria, No. 475; Ozias, No. 474; and William, No. 178. The air of distinction which appears in these children was derived, as one can see from the present portrait, from the father, which shows, says the authoress of *The Linleys of Bath*, "that from him the most beautiful of his daughters inherited her finely cut brows and mouth." "In person he was tall, in colouring dark, and in manner reserved and somewhat stern. Yet we hear frequently of his shedding tears; he laughed boisterously, though not, perhaps, often. He was so devoid of envy that he was not only ready to admit the talents of every rival in his art, but to contend for the merit of his contemporaries."

The Linley family, conspicuous for their good looks, were fortunate also in their painters. Of the portraits in our Gallery, three were made at Bath by the youthful Lawrence; and four by Gainsborough. "With their invariable trick of attracting the interest of interesting people, the Linley family early possessed themselves of Gainsborough's affections. How, indeed, could he fail to be enchanted with them, he who adored beauty and music almost equally? He painted the father, he painted Tom (331), and Sam (302); he painted Elizabeth and Tom together (Pierpont Morgan); Elizabeth and Mary together (320); Elizabeth alone twice (Lord Rothschild and Wertheimer); Mary alone; Mary's husband and Elizabeth's husband; and Elizabeth's son. Finally, when he and they alike had moved to London and were all prosperous together, Gainsborough adopted a little boy of three years old for the avowed reason that he looked so like a Linley." At Gainsborough's funeral, Mr. Linley, the subject of the present picture, was among the mourners.

141. Interior of a Cathedral.

PIETER NEEFFS (Flemish: 1578–1651–6).

Neeffs was born in Antwerp. He was a pupil of Hendrick Steenwyck, and was admitted a master into the Guild of St. Luke in 1610. There is nothing else known of his life. He painted church-interiors with the greatest accuracy and patience. The fact that Teniers and Velvet Breughel often inserted figures for him shows the esteem in which his work was held. In the present picture, the figures are by Francken.

A view taken from the principal entrance into a three-aisled church with side-chapels, circular columns, and pointed arches. Altars near most of the columns. The pictures on them represent, on the right, an Ecce Homo, a Madonna, a Descent from the Cross, a Gethsemane (?), a Bishop, the Way to Calvary; to the left, a Holy Family. In the foreground, a man giving alms to poor people; on the left, a priest conversing with a lady, and a gentleman talking to a servant; two monks and a woman kneeling. Altogether nineteen figures. Through a window on the left a view of houses and another church. Signed "Peeter Neeffs." Panel: 1 ft. 9 in. × 2 ft. 8¾ in.

Very clear and transparent in tone, although somewhat monotonous in colour.

142. The Chaff-cutter.

TENIERS THE YOUNGER (Flemish: 1610–1690). *See* 54.

In the centre a white horse turned to the left nibbles at a truss of straw; a cock and hens are about the yard on the left; behind the horse, the stable, a servant-girl entering its open door; two peasants in the door of the courtyard in conversation. On the right, an old man cuts chaff in a box-machine. Blue sky with clouds. Signed "D Teniers F." Canvas: 1 ft. 10 in. × 2 ft. 8 in.—Engraved by R. Cockburn.

Formerly in the collections of Richard Walker (sold, 1803, 110 guineas) and of the Right. Hon. Charles James Fox.

This has been generally considered the best Teniers in the Gallery. It is an admirable example, says Hazlitt, "of what may be styled *character*: using the term to denote that peculiar something which every natural object, both animate and inanimate, possesses to distinguish it from all other objects of the same class and give it individuality. What, for example, can surpass the character displayed in the white pony which occupies

the centre of the scene? The pig, just poking his head out of his sty, and crunching a carrot in the most *piggish* manner, is equally fine and true. It is the same with the smallest minutiæ of this admirable work. The particles of chaff that are falling from the chaff-cutter's knife are actually in motion; there is evidently not a breath of wind stirring, or you might expect to see them blown away as they fall! The purity and sweetness of tone which pervades the picture is also delightful" (*Beauties of the Dulwich Gallery*, p. 35).

143. Portrait of a Lady.

RUBENS (Flemish: 1577–1640). *See* 1.

Half-length figure, facing the spectator, fair hair, violet dress with slashed sleeves, strings of pearls round neck and waist, a fan in her right hand. Reddish-brown background. Panel: 2 ft. 6½ in. × 2 ft. 1½ in.

This fine picture was No. 88 in the Catalogue of Desenfans, who says that it was sold to him as a portrait of "the wife of Rubens." Desenfans re-christened it a portrait of Maria de' Medici, to which queen, however, it bears no resemblance. He valued it for insurance in 1804 at £150.

144. Cattle near the Maas, Dort in the distance.

CUYP (Dutch: 1620–1691). *See* 4.

On the right, a group of cows with a milkmaid; on the left, the Maas with ships; behind it, the church and houses of Dort. A threatening cloudy sky. Signed "A. Cuyp." Panel: 2 ft. 5½ in. × 3 ft. 5¼ in.

The execution of the foreground is less careful than usual, but the representation of the storm-clouds which gather thickly over the landscape is masterly.

145. A Bull.

OMMEGANCK (Flemish: 1755–1826).

Balthazar Paul Ommeganck was born at Antwerp. In 1767 he entered the studio of Henricus Josephus Antonissen, and was appointed professor of painting at the Antwerp Academy in 1796. He was the chief animal painter and one of the most distinguished landscape-painters of his time. His conception is entirely realistic, his execution very careful, but cold in tone. In his landscapes he usually represents the environs of Antwerp; his pictures were highly appreciated during his lifetime, not only in his own country, but also at Paris,

where he often exhibited, and where his representations of sheep were, in particular, so much admired as to earn for him the name of the "Racine des moutons."

The bull is seen in profile on the right; behind it, its keeper, lying on the ground; near him, a dog; in the distance, meadows, with cows and a woman; a church, windmills and cottages among trees; evening sky. Panel: 1 ft. $2\frac{1}{2}$ in. × 1 ft. $7\frac{1}{4}$ in.

Clear and cool in tone; the colouring dry.

146. A Sow and Litter.

TENIERS THE YOUNGER (Flemish: 1610–1690). *See* 54.

In the centre a sow, turned to the left; before it, five young pigs; a pigsty behind; on the right, the swineherd with a whip; two cottages with peasants in the background. Blue sky with grey clouds. Signed "D Teniers F." Panel: $9\frac{1}{2}$ in. × 1 ft. $\frac{7}{8}$ in.—Engraved by R. Cockburn.

Of all the pictures by Teniers the younger, in this Gallery, the most brilliant and glowing in colour. It was bought from the Calonne collection in 1788 for £34. (No. 300 in Smith's Catalogue).

147. The Judgment of Paris.

ADRIAEN VAN DER WERFF (Dutch: 1659–1722).

This is one of the most celebrated pictures of the artist who, after Gerard de Lairesse (*see* 176), did most to lead the Dutch school away from its old ideals, and who was most admired in his day. He was born at Kralinger-Ambacht, near Rotterdam, in 1659; received lessons in drawing from Cornelis Picolett; and then entered the studio of Eglon van der Neer (by whom there is a picture in the National Gallery, No. 2535). But the example and teaching of Lairesse induced him to pursue the classical and academical style. The Duke of Wolfenbüttel and other high personages of his time contended for the possession of his pictures, and in 1703 he was knighted by the Elector Palatine John William, who also awarded him a pension to retain his services for six months in the year. In the National Gallery there is a portrait of the artist, seated in a garden, with roses, palm-trees, and a statue of Fame in the background. But Fame is fleeting, and modern taste has hardly confirmed the admiration which the painter's works won in their own day. His figures have elegance and his

pictures are executed with great finish; but the heads are monotonous and wanting in expression, and the work is cold in colouring with an ivory-like smoothness of the flesh. Sir Joshua Reynolds has some interesting remarks, which he illustrates by reference to this artist, amongst others, upon the process of "extreme softening which, instead of producing the effect of softness, gives the appearance of ivory, or some other hard substance, highly polished. The portraits of Cornelius Janssen (*see* No. 80) appear to have this defect, and consequently want that suppleness which is the characteristic of flesh; whereas, in the works of Van Dyck, we find the true mixture of hardness and softness perfectly observed. The same defect may be found in the manner of Vanderwerf, in opposition to that of Teniers."

On the left, Paris sitting, with the apple in his hand; a red drapery in his lap; opposite him, Venus standing, with outstretched arms. Cupid carries her blue mantle; two doves before her; Minerva, with the helmet, and Juno, with the tiara, behind her; on the left, in the background, Mercury. A high rock in the background; dark blue sky. Panel: 2 ft. $\frac{3}{8}$ in. × 1 ft. $5\frac{5}{8}$ in.—Engraved by Blot in the "Galerie du Palais Royal," with the following note: "This agreeable composition, when examined in its minutest details, shows everywhere the great finish and the delicate execution so characteristic with this master's works."

The picture was painted for the Regent Duke of Orleans in 1718, and brought to England with the Flemish part of the Orleans Gallery in 1793. Desenfans gave 385 guineas for it. He states in his Catalogue that "Sir Joshua Reynolds used to say that the only one of Vanderwerff's pictures he knew free from that defect [the ivory-like smoothness, above noticed] was the *Judgment of Paris* which he had seen in France in company with his friend Mr. Burke. In that work, said Sir Joshua, Vanderwerff has shown himself a great Italian master, in the three goddesses which in every sense of the word are goddesses indeed. And he particularly admired the uncommon decency with which the subject was treated."

148. A Saint Blessing the Sick.

After RUBENS (Flemish: 1577–1640). *See* 1.

The Saint, in the dress of a priest, stands at an altar turned towards the people, who kneel in the foreground; on the left a woman in convulsions, supported by two men. A group of priests on the left of the Saint; three angels above; the background is architectural. Panel: 2 ft. 5 in. × 1 ft. $6\frac{3}{4}$ in.

" This picture," says Mr. Denning. " came to Dulwich in a terribly damaged state; indeed, all but destroyed." Mr. Desenfans called it " St. Ignatius Exorcising," and valued it for insurance at £300.

149. Sacrifice (of Iphigenia ?).

Sir P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

A priest stands by a tripod in which a fire is burning. The intended victim, a young girl in a white dress, kneels on the right, her hands clasped before her, submissively; a man, behind her, stoops to take up a metal vessel; women at the back are weeping. An eagle, flying, has taken the knife from the hand of the priest. A heifer is on the left. Canvas: 3 ft. 3¼ in. × 1 ft. 11½ in.

150. Landscape (after Ruysdael).

W. S. WOODBURN (English: Early 19th Century).

Woodburn, educated as an artist and a member of the firm of W. Woodburn and Son, was a picture-dealer in St. Martin's Lane, well-known among other transactions by his purchase of the drawings of Old Masters collected by Sir Thomas Lawrence.

In the foreground, on the left, the dead trunk of a tree near a pool; other trees behind; a man near the pool. Grey sky. Panel: 1 ft. 7¼ in. × 1 ft. 3 in.

This picture was in the earliest Catalogues of the Gallery assigned to Ruysdael, and Passavant, who knew the facts, was very sarcastic: " This ' Ruysdael ' was entirely painted by Mr. Woodburn, who made the copy for his own pleasure. After passing through several hands, it has here attained to the honour of originality " (*Tour of a German Artist in England,* 1836).

151. Portrait of an Old Man.

GERMAN SCHOOL (16th Century).

A half-length figure, small life-size, full face, black cap with ear-pieces, fur-lined black gown, deep black collar and white ruff; close-clipped grey beard and moustache; a book in the right hand, his left placed across both. Dark brown background. Panel: 1 ft. 9 in. × 1 ft. 3½ in.

This portrait of an old burgomaster, keen and shrewd of face, was formerly attributed to Hans Holbein (1497-1543), though neither in drawing nor in colouring equal to that master's genuine works. Holman Hunt, in describing his visits to the Dulwich Gallery, mentions the picture: "A portrait of a man with a stubbly white beard by Holbein fascinated me with its delicate painting" (*Pre-Raphaelitism*, vol. i., p. 54). Desenfans, in his *Catalogue* (No. 73), says: "We are ignorant who is the person this picture represents, but it is one of the fine productions of the master." It came from the Calonne Collection (£27 6*s*.), and was described in the catalogue as "A man's portrait: a very expressive, fine head, finished with great delicacy." "We detect at a glance what sort of man he was; testy, opiniated, despotic in his household, but not without kindness—rough, hasty, irregular kindness—when he had his own way." (*Bentley's Miscellany*, vol. 10, p. 351).

152. The Prince of Asturias on Horseback.

After VELAZQUEZ (Spanish: 1599–1660).

Don Diego Velazquez de Silva was born at Seville. He was a pupil of Francisco Herrera the Elder, an excellent colourist, and of Francisco Pacheco of Seville; he also studied Italian and Flemish pictures and the works of Luis Tristan of Toledo. In 1622 he went to Madrid, where he devoted himself to the study of the various works of art, especially to those of the Venetian School in the Escurial. He entered the service of Philip IV. of Spain, who created him his court-painter. The Duke of Olivarez was his protector, and when Rubens was at Madrid he became his friend. In the years 1630 and 1649–51 he visited Italy. Velazquez was married April 23, 1618, to the daughter of his master at Seville, Doña Juana Pacheco, by whom he had two daughters.

In his early works he imitated Ribera. Most of the pictures which he painted at Madrid were for the King. Besides portraits, he also painted historical compositions, interiors, landscapes, genre and still-life pictures, very seldom religious subjects; out of Spain he is little known, except by his portraits and small compositions. Velazquez is the greatest artist during the 17th century, not only of Spain, but also of all Southern Europe. In contrast with Murillo, his pictures are remarkable for their manly seriousness of conception. His portraits give the firm and decided character of the individual, and their pictorial perfection is as great as their imposing conception. "His tones are so true," said Sir Frederic Burton, "and the technical quality of his work is so perfect, and so exactly adapted to its end, that only when we come to observe the apparent want of effort in the execution is our wonder fully

aroused." "In the art of Velazquez," said Ruskin, "all effort and all labour seem to cease in the radiant peace and simplicity of consummated human power."

The young Prince is riding a brown horse, which, much foreshortened, gallops towards the front; he is dressed in a velvet coat, pink scarf, leather boots and black hat. He holds the marshal's bâton in his right hand over the horse's head. Hilly landscape; grey-blue sky. Canvas: 3 ft. 2 in. × 2 ft. 7¾ in.

This picture is an old copy, on a reduced scale, of the original in the Museo del Prado at Madrid—one of the most popular of equestrian portraits by Velazquez, full of life and spirit. The portrait is of Don Balthazar Carlos, son of Philip IV. The King was noted as the first rider in his kingdom, and the boy, now in his seventh year, is seated as lightly and firmly as his father. "He is sitting as upright as a dart, and as bold as a lion—as if he felt the future General within him." The Prince, immortalized in several pictures by Velazquez, did not live to ascend the throne; he died in his seventeenth year. There is another repetition of the equestrian portrait (with some slight differences) in the Wallace Collection. Our picture, though it lacks the brilliant light and colour of the original, was greatly admired by a famous painter. It is the subject of an anecdote cited by the biographer of Gainsborough. "Being much struck with Velazquez's portrait of the young Duke of Asturias, now in the Dulwich Gallery, Gainsborough said to the servant of its possessor, Mr. Agar, 'Tell your master, I will give a thousand pounds for that picture.' The message was delivered, and Mr. Agar, thinking the offer advantageous, sent Gainsborough word that he might have the painting on those terms. Gainsborough, very much confused, was compelled to acknowledge that, however he might admire the picture, he could not afford to give so large a sum" (Fulcher, p. 149, who took the anecdote from Northcote's *Conversations*). Mr. Desenfans valued the picture for insurance, in 1804, at £400.

153. A Lady Purchasing Game.

DUTCH SCHOOL (17th Century).

The game-dealer sits on the left; he wears a leather jerkin and a blue-cloth undercoat, high leather boots; near him lies a hare. The lady wears a yellowish satin dress and a blue bodice; she looks down at the dealer, as she tries the weight of a pair of fowls; a maid follows in attendance; on the right, a dog looking up at her. The scene is laid in a courtyard. Canvas: 1 ft. 6 in. × 1 ft. 2 in.

At one time ascribed to Gonzales Coques, a Flemish painter (1614–1684), "but," said Dr. Richter, "the picture certainly belongs to the Dutch School."

154. Magdalene in Contemplation.

After ANNIBALE CARRACCI. *See* 230.

Magdalene, in a blue mantle, sits on the ground, bare to the waist. In her lap, a skull and a book; her right arm supports her uplifted head; on the left and in the centre, rocks. In the distance, hilly landscape. Evening sky. Canvas: 11¾ in. × 1 ft. 3⅜ in.—The original has been engraved by Fanni.

Of the original picture, Mrs. Jameson says in her *Sacred and Legendary Art*: "The Magdalene of Carracci has heard the words of mercy; she has memories which are not of sin only; angelic visions have already come to her in that wild solitude; the upward ardent look is full of hope and faith and love. The fault of this beautiful little picture lies in the sacrifice of the truth of the situation to the artistic feeling of beauty—the common fault of the School; the forms are large, round, full, untouched by grief and penance." The fault, if such it be, is not confined to the school of the Carracci. The artists are perhaps of Pope's opinion:

> How many pictures of one nymph we view,
> All how unlike each other, all how true! . . .
> Let then the fair one beautifully cry,
> In Magdalen's loose hair and lifted eye;
> Or dress'd in smiles of sweet Cecilia shine,
> With simpering angels, palms and harps divine;
> Whether the charmer sinner it, or saint it,
> If folly grow romantic, I must paint it.

However this may be, the artists, especially those in the 17th century, were very fond of painting the Magdalen; the opportunities which the subject afforded for the display of luxuriant female forms (*e.g.*, 508), in all the *abandon* of romantic solitude, made it attractive, and there are five pictures of her in our Gallery. We see the "lifted eye" in the picture attributed to Guido (284). A book beside a skull was a favourite symbol of her meditative penance (as here and in 257). Often she is placed in a cave, and the emblem of penance is a scourge (323).

155. Two Churches and a Town Wall.

JAN VAN DER HEYDE (Dutch: 1637–1712).

This painter has been called the "Gerard Dou of architecture" from the delicate exactitude with which he represented

his subjects; you may almost count the bricks in his buildings; but, says M. Havard, "he combines the countless details of his pictures with such skill that they are always harmonious and truthful. His subjects, moreover, are bathed in a gentle, warm and transparent light, and his excellent perspective removes from his works any cold and meagre aspect which they might otherwise present." These characteristics are well exemplified in our picture. Adrian van de Velde and, later, Eglon van der Neer, painted the figures in his pictures.

He was born at Gorcum. His first master was a painter on glass. His artistic talents were very soon appreciated, especially at the time when he settled at Amsterdam. He visited England, Belgium, and the Rhenish provinces. Besides painting, he occupied himself also with mechanics, and organised at Amsterdam the lighting of the streets, and made also important discoveries for the construction of fire-engines for which he received a patent, and in 1672 was apppointed inspector-general of the Fire Company. In 1690 he published, with his son, Jan van der Heyde, a book with illustrations, treating the subject of extinguishing fires. He died at Amsterdam.

In the foreground, on the left, a large tree, beneath which a woman is seated; behind her, a wall; on the right, near a basin, a road, with figures walking about; in the background, two churches of the Renaissance style. Blue sky with clouds. Signed "V Heyde." Panel: $10\frac{3}{4}$ in. × 1 ft. 1 in.

The figures are painted with miniature-like fidelity by Adrian van de Velde.

156. Le Bal Champètre.

WATTEAU (French: 1684–1721).

Antoine Watteau — "A Prince of Court Painters," as Walter Pater calls him in *Imaginary Portraits*—was born of humble parents, being the son of a tiler, at Valenciennes. Turned adrift by his father, the boy made his way to Paris, and obtained employment in painting cheap religious pictures, in return for three *livres* a week and his daily soup. Presently he became the assistant of Audran at the Luxembourg. He also attracted the attention of a famous collector, M. Crozat, in whose house he copied drawings by Rubens, Paul Veronese, and other masters. In the hope of obtaining means to visit Italy, he competed in 1709 for the Grand Prix de Rome, but obtained only the second place. In 1717 he became a member of the Academy. His diploma picture, "Embarkation for the Isle of Venus," is in the Louvre. He was consumptive, and in 1719 visited England in order to consult

Dr. Richard Mead, famous alike as a physician and an amateur of literature and the fine arts. For him Watteau painted two characteristic pieces. Finding the climate of London unfavourable, he returned to Paris, establishing himself for a while in the house of his friend Gersaint, a picture-dealer, for whom he painted a sign-board which had an extraordinary success. He was constantly befriended by the Abbé Haranger, who obtained for him the loan of a country-house at Nogent, where, however, he died shortly afterwards. It is said that at the last a priest in attendance upon him begged him to kiss the crucifix. "That I never could," replied the artist, "for it is so ill-made that I am quite in a rage with the sculptor."

The contrast is remarkable between the life of the painter and the kind of subjects which he painted. He was physically suffering; nervous, ill-suited to live with others; diffident of himself; apt to under-rate his powers, and melancholy in temperament. His subjects were *fêtes galantes*, balls, romances, and intrigues; a society of courtiers, comedians, musicians, dancers, and all those who pass their lives in amusing others, or being amused, and with whom pleasure seems to be the sole end of life. Mr. Pater, in the study of Watteau, above mentioned, has touched the point of contrast in his general description of the sentiment in the painter's works. "Half in masquerade, playing the drawing-room or garden comedy of life, these persons have upon them, not less than the landscape which he composes, and among the accidents of which they group themselves with such a perfect fittingness, a certain light we should seek for in vain upon anything real. For their framework they have around them a veritable architecture—a tree-architecture — of which those moss-grown balusters, *termes*, statues, fountains, are really but accessories. Only, as I gaze upon those windless afternoons, I find myself always saying to myself involutarily, 'The evening will be a wet one' . . . Methinks, Antony Watteau reproduces that gallant world, so much to its own satisfaction, partly becauses he despises it . . . yet he will never overcome his early training; and these light things will possess for him always a kind of worth, as characterising that impossible or forbidden world which the mason's boy saw through the closed gateways of the enchanted garden." Watteau invested the gay world with an ideal charm by his perfect tact and by lightness of touch. He had great powers of design and composition; his figures have the true character of the persons they are meant to represent; his colouring is brilliant, soft, and harmonious. Mr. Desenfans, surprised to find but few pictures of Watteau in English collections, once asked Sir Joshua Reynolds whether the collectors of this country rejected them. "I wish," replied Reynolds, "it was so, and that they would let me have them, for Watteau is a master I adore. He unites in his small figures correct

drawing, the spirited touch of Velazquez, with the colouring of the Venetian school. But Watteau is little known to us; his works being extremely dear on the Continent, the brokers and dealers bring us over copies of his pictures or those of his imitators, Lancret or Pater, which they impose upon us as originals."

A large colonnade with caryatides; under it a party of ladies and gentlemen assembled in two groups, one on each side; in the middle ground, on the right, the musicians near a buffet; on the left, in the foreground, a pair dancing; a fountain and high trees in the background. Canvas: 1 ft. 7¾ in. × 2 ft. ¼ in. —Engraved by Scotin. Also by C. Carter, in the *Magazine of Art*, vol. 15, p. 103. Princess Victoria Series, ii.

This is a famous picture and has always been considered one of Watteau's masterpieces. It is among the few mentioned by name in the *Discourse* read to the Royal French Academy of Painting by the artist's friend, the Comte de Caylus. Its popularity in the artist's own time, and afterwards, is attested by the numerous copies or repetitions that are known to exist. The picture has all the elements characteristic of the master, and both in design and execution it shows him at his best. "He might almost be said," writes Hazlitt in his notes on our Gallery, "to breathe his figures and his flowers on the canvas—so fragile is their texture, so evanescent is his touch. He unites the court and the country at a sort of salient point—you may fancy yourself with Count Grammont and the beauties of Charles II. in their gay retreat at Tunbridge Wells. His trees have a drawing-room air with them, an appearance of gentility and etiquette, and nod gracefully overhead; while the figures below, thin as air, and *vegetably* clad, in the midst of all their affectation and grimace, seem to have just sprung out of the ground, or to be the fairy inhabitants of the scene in masquerade. They are the Oreads and Dryads of the Luxembourg! Quaint association, happily effected by the pencil of Watteau! The old beau's face is flushed, as he dances, and puckered up with gay anxiety; but then the satin of his slashed doublet is made of the softest leaves of the water-lily; Zephyr plays wanton with the curls of his wig!" The picture embodies in one small canvas, the social ideal of pre-revolutionary France. It shows us, as they themselves would have wished to be depicted, the grandfathers and grandmothers of the victims of the guillotine. There are 73 figures in the picture, and "each is fulfilling to perfection his or her part in the masquerade. The line of guests, drawn up in symmetrical row, is full of the ceremonious life and grace of the ball. Love is proceeding there in whispered avowals and gentle interbreathings. We wonder who is that lady in white

satin—not the crude white satin of our ball-room, for a shadow has transformed the satin to soft dissolving greys; and deep in the brown shadow about her we perceive a lady in sapphire-blue and a gentleman in a carmine-coloured cloak. I remember too a delicate little lady in yellow pink; her legs are crossed; she holds a fan to her lip and looks down, sentimentally considering the young man who tells of his *grande passion*. The young man leans out of a picturesque shadow and whispers tender addresses. Does she believe him? Does he mean what he is saying? Vain questions. His pleading is part of the entertainment, and he plays his part no better and no worse than the other twenty gallants that surround him. The group of guests on the left is less symmetrically arranged than that on the right. But here the comedy is being played with exactly the same spirit and with the same grace. And yet the painter, principally by his own extraordinary delicacy in the arrangement of the light and shade, has avoided even a suspicion of monotony. The regularity of the line of the first group is broken up by masses of the shadow; the second group is more scattered, the execution is simpler, and the light being on the figures the colour is more brilliant. And then what balances and enfolds the composition is the garden, a formal garden, where a fountain showers among the dim green trees, keeping the dreamy birds awake in the branches" (From "An Autumn Outing" by G. M. in *The Speaker*, October 1, 1892). The scene of the picture was probably suggested by the architecture and garden of the Luxembourg. In 1831 C. R. Leslie, R.A., had been making a copy of it, and Constable wrote to him: "Your Watteau looks colder than the original, which seems as if painted in honey; so mellow, so tender, so soft, and so delicious: so I trust yours will be; but be satisfied if you touch but the hem of his garment, for this inscrutable and exquisite thing would vulgarise even Rubens and Paul Veronese."

It is not known when and from whom Mr. Desenfans bought the picture. When engraved by Scotin, it was in the collection of M. Glucq, Councillor of the French Parliament (Goncourt's *Catalogue Raisonné*, No. 155). It was in the Duke of Morny's sale (5,000 liv.); the sale of the Montallé collection, 1783; a sale of November 26, 1787 (4,000 liv.); and the sale of the Cabinet Lebrun (2,000 liv.). Several drawings for it exist. A study for the dancing gentleman is in the Louvre; seven others have been engraved in *Figures, différents caractères de paysage et d'études par Antoine Watteau, tirées des plus beaux Cabinets de Paris* (Nos. 355, 442, 446, 466, 475, 655). Replicas of the picture attributed to Watteau are at Blenheim, at Wroxton Abbey, and in the collection of Count Rostochin at St. Petersburg. One, attributed to J. B. Pater, is in the Wallace collection at Hertford House (No. 420).

157. Travelling Peasants in a Plain.

NICOLAS BERCHEM (Dutch: 1620-1683). *See* 88.

In the foreground, a woman in a blue skirt, amber-coloured bodice, on a donkey; on the woman's right a dog. On her left hand a herdsman in leather jacket and slouch hat, who apparently shows her the way. A woman fording a stream on the left, a baby in a bundle at her back. Near her, cows and a goat. A herdsman in a blue cloak, resting on his stick. In the middle distance, a cottage, mountains in the background. Clear sky; clouds on the hill. Signed "Berchem f." Panel: 1 ft. $1\frac{1}{4}$ in. × 1 ft. $5\frac{3}{4}$ in.—Engraved by Dequevauviller and by R. Cockburn.

This, better known as "Le Soir" (Smith's Catalogue, No. 18), is a companion-picture to No. 166. It is a view in Northern Italy or South Tyrol; a clear western light illumines the whole scene with a summer evening's softness.

158. Joseph Receiving Pharaoh's Ring.

G. D. TIEPOLO (Venetian: *b.* 1726, *d.* after 1777).

Giovanni Domenico, born at Venice, was the son of Giovanni Battista Tiepolo (*see* No. 186). He assisted his father with his paintings at Brescia. In 1750 he went with his father to Würzburg, and afterwards also to Spain. In the New Palace at Madrid are to be found some of his fresco-paintings. According to Cean Burmudez, the artist received a pension from Charles III., and died in Spain. But, as there is a picture by him at Padua, in the Church of St. Agnese, signed and dated 1777, it may be conjectured that he returned to Italy. He is a close follower of his father, whose works he often copied. His touch and execution are less spirited, although more careful.

On the left Pharaoh sitting, a turban on his head; Joseph on the right, clad in a yellowish dress and red mantle, bows low to receive the ring from him. In the left corner, a Moor, with his back to the spectator, a knight with a flag, and a boy, stand near Joseph. In the background, between two Corinthian columns, two trumpeters; a balcony above; blue sky; the figures are three-quarter length, life-size. Canvas: 3 ft. $4\frac{1}{2}$ in. × 5 ft. 10 in.

Formerly ascribed to Giovanni Battista Tiepolo; "but," said Dr. Richter, "in execution it is more elaborate than the authentic works of that master, and therefore to be attributed to his son, Gian Domenico. Bright in colouring. An important work of this master."

159. Portrait of a Young Lady.

School of PAOLO VERONESE (Venetian: 1528–1588).

Paul Veronese stands in the forefront of the colourists and is the greatest of decorative painters. "In his work," says Ruskin, "the whole picture is like the rose—glowing with colour in the shadows, and rising into paler and more delicate hues, or masses of whiteness, in the light." In his choice and treatment of subject he was distinguished by a certain "gay grasp of the outside aspects of the world," and he loved magnificent splendour. "I can easily conceive," said Sir Joshua Reynolds, "that Paolo Veronese, if he were asked, would say that no subject was proper for an historical picture but such as admitted at least forty figures: for in a less number, he would assert, there could be no opportunity of the painter's showing his art in composition, his dexterity of managing the masses of light and groups of figures, and of introducing a variety of Eastern dresses and characters in their rich stuffs."

He was born at Verona, and his father, Gabriele Caliari, a sculptor, taught him at an early age to draw and to model; but as he showed more inclination for painting, he was sent to his uncle, the painter Antonio Badile. The silvery tone which differentiates his best works from the golden lustre of Titian continues in the manner of the Veronese, as distinguished from the Venetian, school. After working for a time at Verona, Mantua and Vicenza, he settled in Venice, where he soon began to rank in favour with the greatest Venetian masters. In 1560-1 he went to Rome in the suite of Grimani, the Venetian Ambassador. In 1565 he married a daughter of his former master at Verona. He died in Venice.

Three-quarter-length figure, small life-size, the head turned to the left; white satin dress draped with red; the left hand on a book, which is placed on a table. A column on the right; dark background. Canvas: 3 ft. ¼ in. × 2 ft. 5¾ in.

"A picture with many points of excellence. Mr. Ruskin considers it genuine" (Denning). "Painted by an unknown Venetian artist under the influence of P. Veronese, to whom it was formerly ascribed" (Richter).

160. Head of Cleopatra.

ARTIST UNKNOWN.

A half-length figure of life-size; the head is seen in full-face turned upwards. With the left hand the breast on that side is uncovered, while the asp is applied to it with the right. Canvas: 2 ft. 5 in. × 2 ft. ½ in.

This is not one of the Desenfans-Bourgeois pictures. There is no record of how and when it came into the possession of the College. It is, perhaps, a copy after Guido Reni.

161. Holy Family.

School of SCHEDONE (Italian: 1580–1615).

Bartolomeo Schedone, or Schidone, was born at Modena about the year 1580. Very little is known of his life. He studied the works of Correggio at Parma, where he entered into the service of the Duke Ranuccio, who appointed him his chief painter, and for whom he painted several portraits and other works. These, with many other works of art in the possession of the Duke of Modena, afterwards passed into the collection of the King of Naples. Browning, it may be remembered, introduces Schedone's name into his poem *In a Gondola*, in the passage where the lover fancies the pictures in his lady's chamber coming to life: "You'd find Schidone's eager Duke doing the quaintest courtesies To that prim saint by Haste-thee-Luke" (nickname of Luca Giordano). Schedone's works are rare. "This artist produced but little," says Lanzi, "being seduced by the love of gambling; nor did he survive very long after losing a large sum of money." Of all the imitators of Correggio, he succeeded best in rendering the naïve conception of his model. In later years he was also influenced by the school of the naturalists, as is seen by the peculiar light in his pictures, especially on the figures.

On the right the Madonna, taking into her arms the infant Christ; on the left, the infant St. John sitting; behind him St. Joseph bending forward. Trees in the background, a hut in the distance. Blue sky. Panel: 1 ft. $8\frac{1}{4}$ in. × 1 ft. $5\frac{5}{8}$ in.

"A clever imitation of Schedone, but heavy in design; the figure of St. Joseph is copied from the Pietà by Correggio in the Pinacoteca at Parma" (Richter).

162. A Pietà.

School of LODOVICO CARRACCI (Bolognese: 1555–1619).

Lodovico Carracci is famous in the history of art as the founder of the Eclectic School of Bologna, of which the object (as expressed in a sonnet by one of the school) was to combine "The design of Rome, Venetian action and management of shade, the dignified colour of Lombardy (Leonardo), the terrible manner of Michael Angelo, Titian's truth and nature, the sovereign purity of Correggio, and the just symmetry of

Raphael." A pretentious, and, as modern criticism judges, an impossible ideal! But be it remembered that Sir Joshua Reynolds considered that by Lodovico the aim had in a measure been attained. In *style* "Lodovico Carracci," he said, "(I mean his best works) appears to me to approach the nearest to perfection. His unaffected breadth of life and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn effect of that twilight which seems diffused over his pictures, appear to me to correspond with grave and dignified subjects better than the more artificial brilliancy of sunshine which enlightens the pictures of Titian." Sir Joshua recommended the Academy students, accordingly, to devote particular study to the works of Lodovico at Bologna. The change in educated taste with regard to the Bolognese painters, since Reynolds's day, is one of the curiosities of criticism. Poussin ranked Domenichino next to Raphael, and preferred the works of the Carracci to all others in Rome. Shelley, when staying at Bologna in 1818, could not thus admire either Domenichino or the Carracci, but "remember," he wrote, apologetically, in confessing his heresy, "I do not pretend to taste." The heresy of one age becomes the orthodoxy of another, and later in the last century the Eclectics fell from their place of high esteem. Their "style" may have been all that Sir Joshua found in it, but it was felt that they had little to say. The altered point of view may be found in the books of Ruskin and in the *Renaissance* of J. A. Symonds. Whilst the Italian masters of the Renaissance united their own ideal imaginations with nature, it was "the model" which gained supremacy in the school of the Carracci who drew from it even their conception of the ideal and of nature. Lodovico was born at Bologna, the son of a butcher named Vincenzo Carracci. His first master, Prospero Fontano, in Bologna, and also his second, Tintoretto, in Venice, advised him to give up painting. But he was indefatigable, and studied the works of Bagnacavallo and Tibaldi in Bologna. Under the guidance of Domenico Passignano in Florence, he afterwards studied the works of Andrea del Sarto. Subsequently he went to Parma to study the paintings of Correggio, and to Mantua to study those of Parmigiano and Giulio Romano. When he returned to Bologna, in 1589, he founded, with his two cousins Agostino and Annibale Carracci, the new school of painting, from which afterwards issued the greatest Italian artists of the seventeenth century.

In the foreground, the Madonna, seated. The body of the dead Christ lies on a white cloth, whilst his head rests on the lap of the Madonna, who stretches out her left hand, lamenting. On the right two infant angels, kneeling, one holding the nails,

the other taking up Christ's hand. Behind them, the sepulchre. On the left, a view of Golgotha. Canvas: 1 ft. $2\frac{1}{2}$ in. × 1 ft. $6\frac{3}{4}$ in.

In Lord Northbrook's Collection is a similar picture painted by Lodovico Carracci, with slight variations, one angel boy holding the crown of thorns instead of the nails. Another representation of the same subject, much larger in size, and ascribed to Annibale Carracci, is in the Doria Gallery at Rome; in it the two angel boys are missing. The present picture was labelled "unknown" in the earliest catalogue of the gallery, and was next attributed to Annibale Carracci. Dr. Richter assigned it, in view of the above-mentioned works, to a pupil of Lodovico. In 1789 it was in the possession of Mr. Slade, when it was exhibited by Mr. Desenfans for sale. The lowest price was to be £7, but it was not purchased.

163. A Girl at the Window.

REMBRANDT (Dutch: 1606-1669). *See* 99.

Half length figure of a girl, life-size, about ten years of age, turned to the left, leaning on the stone sill of a window; full face, auburn hair, white shirt, a gold chain round the neck; a dark cap with border; a wall forms the background. Signed, and dated 1645. Canvas: elliptical top, 2 ft. $7\frac{1}{8}$ in. × 2 ft. $\frac{1}{2}$ in.—Engraved by F. L. Geyser, Surugue, Say. Princess Victoria Series, i.

This picture, painted when Rembrandt was in his prime, is one of his most charming productions. "For clearness, for breadth, for a lively, ruddy look of healthy nature, it cannot be surpassed," said Hazlitt; and again: "it is as purely natural and forcible a head as Rembrandt ever painted." It is the subject of one of those anecdotes which have been popular in the history of art since Greek times. The picture was once placed, it is said, at the window, and passers-by accosted the girl. The identification of the model has been the subject of conjecture. The picture has often been called "Portrait of Rembrandt's Servant-maid," and it is probable that this little girl of about ten years was the Hendrickie Stoffels who became his maidservant in 1654. Others see a resemblance to Rembrandt himself in the girl's features, and conclude that it is the portrait of some relation. The subject was often treated by the scholars of Rembrandt. Dou represented the girl at the window with a candle in her hand; Victor, with her hand on the chain of the shutter; Bol, holding a pear (in his well-known etching); Koninck and Maes, in other attitudes. Our picture is said to have been in the Robit collection, 1801 (2,500 francs).

164. Apollo Flaying Marsyas.

FILIPPO LAURI (Roman: 1623–1694).

Filippo Lauri, born at Rome, was the son of Baldassare Lauri, a native of Antwerp and a landscape-painter in the style of Paul Bril. From him his son received his earliest instruction. Afterwards Filippo went to the studio of Angelo Caroselli, his brother-in-law. He died at Rome. He painted principally Bacchanalian and mythological subjects. With the exception of a large picture at Rome representing Adam and Eve, his figures were of small size. He sometimes painted the figures in Claude's landscapes.

Marsyas standing on the right, bound to a tree; opposite him, Apollo, with laurels in his hair, and a knife in his hand, is on the point of flaying him. On the left, four other satyrs, one on a tree; on the right are four young satyrs. Cloudy sky. Canvas: 1 ft. $6\frac{3}{4}$ in. × 1 ft. $2\frac{1}{2}$ in.

Few subjects of ancient mythology have been more popular with artists than the story in which the Greeks symbolised the contrast between the music of the flute and of the lyre—the story telling how Marsyas, a Phrygian satyr, picking up the flutes which Athena had thrown away, challenged Apollo with his lyre to a contest, and how the god, when the muses had awarded him the victory, flayed Marsyas alive, for his presumption. A lecturer on art might find an interesting point by comparing the representations of the subject in ancient Greek sculpture with the selection of the more violent episodes which the painters of the Renaissance were apt to make.

165. Venus and Cupid.

School of RUBENS (Flemish: 1577–1640). *See* 1.

Venus seated on the ground, partly covered with a red mantle, and holding one hand and one foot to a fire, near which Cupid crouches on the right. In the background, on the left, a wood, and a river on the right; blue sky with light clouds. Panel: 1 ft. $\frac{3}{8}$ in. × 1 ft. 6 in.

"Differs both in conception and design from Rubens' style," says Dr. Richter, "but resembles it in colour." The picture shows "the Goddess of Love warming her hands at a fire which her mischievous son is kindling. Is it meant to symbolize the raising of a flame in some tender heart and the necessity that the laughter-loving goddess should have a hand in it?" (Denning).

166. A Roman Fountain with Cattle and Figures.

NICOLAS BERCHEM (Dutch: 1620–1683). *See* 88.

On the right, a Roman fountain. In the foreground a kid, and a goat, which is being milked by a woman dressed in a blue skirt and yellow bodice, who converses with another woman wearing a red skirt, green bodice, with white apron. A red and a white cow stand at the fountain, where also a woman is engaged in washing. On the right, in the middle ground, a woman on a donkey; a man in slouched hat by her side. A few other animals in the foreground. In the background, hills, with a farm in the distance. The sky is partly covered with clouds. Signed "Berchem." Panel: 1 ft. $2\frac{1}{4}$ in. × 1 ft. $6\frac{3}{8}$ in.—Engraved by Dequevauviller and by R. Cockburn.

This picture is traditionally known as "Le Midi," and renders the brightness of noon-day sun with great skill. It is one of the best of Berchem's Campagna scenes. It was sold in Paris in 1768 for £160.

167. Fête Champètre.

WATTEAU (French: 1684–1721). *See* 156.

On the right, a lady on horseback, attended by two men; on the left, a group of two gentlemen and three ladies sitting on the ground; wine-bottles and bread before them; two girls and two youths standing behind. A man engaged with dogs in in the right corner; two horses behind him; high trees on either side; on the left, a view on a river with a village; blue sky. Canvas: 1 ft. $7\frac{7}{8}$ in. × 2 ft. 1 in.—Princess Victoria Series, iii.

"Though less celebrated," says Sir Claude Phillips, "than its companion, this is a work of peculiar charm, of a pathos which has little to do with the mundane subject, but depends upon a poetic twilight imagination. The longer, looser stroke of the brush in this piece contrasts curiously with the crispness and peculiar mannerism of the *Bal.*" Some connoisseurs opine that this is one of the pictures of which Reynolds spoke as common in England—a supposed Watteau, but really by Pater.

168. Landscape with Windmills.

J. VAN RUYSDAEL (Dutch: 1628–1682). *See* 105.

In the foreground, on the right, a hut near a windmill; another windmill further back; the "Groote Kerk" of Haarlem in the distance; on the right the pathway crosses the fields; on it a mounted horseman and a boy; a woman at the door of the hut, conversing with another boy. In the foreground a pool; near it, a horse and a woman. Grey sky.

signed "R." Panel: 1 ft. × 1 ft. $\frac{1}{8}$ in.—Engraved by R. Cockburn.

"A fine early work, full of feeling, dating from about 1650-2. The horse in front was probably repainted by the artist himself" (C. H. de Groot, No. 175).

169. Mr. Charles Small Pybus.

SIR WILLIAM BEECHEY, R.A. (English: 1753–1839). *See* 17.

Full face turned to the left; grey hair; dark blue coat, and white neckcloth. Canvas: 2 ft. $5\frac{1}{2}$ in. × 2 ft.

Mr. Pybus was a barrister-at-law, M.P. for Dover and one of the Commissioners for the Office of Lord High Admiral from 1791 to 1795. His sister married the Rev. Sydney Smith, the elder, and became the mother of the famous Sydney the younger. "This marriage," says the latter, "took place with the entire consent of her mother, Mrs. Pybus, but with so vehement an opposition on the part of her brother, Mr. Charles Pybus (who was a strong politician and one of the Lords of the Admiralty under Mr. Pitt), as produced a complete breach between them, and deprived them of the assistance and protection he might have given them on their entrance into life."

170. Philip Herbert, Fifth Earl of Pembroke.

SIR A. VAN DYCK (Flemish: 1599–1641). *See* 81.

Half-length figure, life-size, turned to the left; long fair hair, thin moustache; the left hand placed on the hip, the right on the breast, which is covered by a maroon-coloured mantle, thrown over the shoulder. Dark background. Canvas: 3 ft. $3\frac{5}{8}$ in. × 2 ft. $8\frac{1}{4}$ in.—Princess Victoria Series, ii.

Philip Herbert (1619-1669) was M.P. for Glamorgan during the Long Parliament, and President of the Council, 1652. He had succeeded his father in the Earldom of Pembroke in 1649; he made his peace with Charles II. at the Restoration, and was appointed a councillor for trade and navigation in 1660. As he was born in 1619 and the painter died in 1641, this portrait must be one of the latest, as it is certainly one of the finest, works of Van Dyck's English period, and may be compared with the "Portrait of a Knight," No. 173, which is an example of his early or Italian period. There is, however, some uncertainty as to the identity of the portrait. At one time it was called "Philip, 4th Earl of Pembroke," with whose authentic portrait it has very little in common. The identification of the portrait with the fifth Earl, "if one of the family at all," was suggested by the late Sir George Scharf. Philip Herbert, the 5th Earl, was painted as a youth by Van Dyck; engraved by

Lombard among the "Countesses." At Wilton there is a large picture of the 4th Earl and Countess with their family, and there is a likeness between our portrait and the features of Charles, Lord Herbert, in the Wilton picture.

Our picture was purchased from Mr. Bryan's collection in 1798, and was formerly in the possession of Sir Joshua Reynolds. (Smith's Catalogue, No. 521.)

171. Tivoli: Cascatelle and "Villa of Maecenas."

RICHARD WILSON, R.A. (English: 1714–1782).

Wilson was born at Pengoes, Montgomery. His father was a clergyman and his mother was a relative of Lord Chancellor Camden. Richard was the third son. His early love for drawing having attracted the notice of Sir George Wynne, he was placed under the tuition of Thomas Wright, a well-known portrait-painter in London. In this branch of art Wilson distinguished himself sufficiently to be patronised by Royalty, and there is an example of his portraiture in our Gallery (No. 561). By 1749 he had saved enough money to realise the dream of his life and go to Italy. At Venice, Zuccarelli (*see* No. 175) persuaded him to abandon portraiture for the study of natural scenery, for which he possessed decided talent. In Rome he was greatly encouraged by the approbation of Vernet and Mengs, who exchanged pictures with him. Wilson gave lessons in painting at Rome, and sketched at Tivoli and in the neighbouring country with English *milords*. He returned to England in 1756 with a considerable reputation, and in 1768 became one of the original members of the Royal Academy. Wilson took up his abode in the Piazza of Covent Garden, then a favourite locality for artists, where he painted several large pictures, and enjoyed a fair portion of patronage: but the caprice of public taste and his own rough manner and irritable temper caused him to be soon neglected: and although he far surpassed Zuccarelli, and, with the exception of Gainsborough, all his contemporaries in landscape, yet he attained no popularity, and his pictures remained on his hands to be sold, as necessity urged, for a few pounds each to the dealers. As his fortunes declined, Wilson had to decrease his expenses, and change his abode to suit his circumstances; in his distress, Paul Sandby frequently assisted him, but his disposition was so morose that many friends held aloof for fear of giving offence. In 1776, when Wilson's friend, Frank Hayman, died, the Academy, recognising Wilson's abilities and destitute condition, gave him, on application, the post of librarian, which brought him a small income. In Leslie's *Life of Constable* there is a pleasant anecdote of Wilson in the library of the Royal Academy, which at that time was located in Somerset

House: "Stothard, when a student, asked the Librarian to recommend something for him to copy. Wilson at the moment was standing at one of the windows which, as the quadrangle was then unfinished, commanded a fine view of the river. 'There,' he said, pointing to the animated scene, 'is something for you to copy.'" But landscape was not popular at the time; Wilson's means were still insufficient, and he became more and more dreary. His last abode in London was a poor, barely-furnished chamber near Tottenham-court Road, and here he would in all probability have ended his days but that the death of his brother put him in possession of a small estate in Wales. With broken spirits and declining health, he obtained, by this timely aid, ease and comfort for his last days. He left London in 1780; and after two years of quietude, he died suddenly, and was buried in the churchyard of Mold, in which church his father had for many years officiated.

When Wilson was dying, Dr. Wolcot ("Peter Pindar") wrote his celebrated lines about the painter "left in poverty to pine":—

> But, honest Wilson, never mind;
> Immortal praises thou shalt find,
> And for a dinner have no cause to fear.
> Thou start'st at my prophetic rhymes:
> Don't be impatient for those times;
> Wait till thou hast been dead a hundred years.

The prophecy came true before that date. On the occasion of an exhibition of about seventy of his works in the British Gallery, Pall Mall, 1813, a contemporary paper, recording his merits, added the following remark:—"To the emotions engendered by the magic touch of Richard Wilson we can apply no other epithet than that of sacred." He is deservedly regarded as one of the greatest masters in landscape of the English School. "Poor Wilson!" wrote Constable in 1823; "think of his fate, think of his magnificence. But the mind loses itself less in adversity than in prosperity. He is now walking arm in arm with Milton and Linnaeus. He was one of those appointed to show the world the hidden stores and beauties of nature."

The foreground is formed of a plane of rock, covered in the immediate foreground with brambles. An artist has pitched his easel on this place, and a woman, with a child in her arms, looks on at his work. The plateau is walled in by rocks and trees on the left edge. Beyond him is a chasm, with the river rushing down in cascade into it. The right of the foreground is formed of dark trees; and beyond it a swelling green hill, with a pathway and two figures on it. Two others are seen on the edge near the cleft. On the other side of the chasm two

promontories are seen; on the nearer one are modern buildings; on the farther one the Roman ruins (the supposed Villa of Maecenas); beyond both is the flat sunlit Campagna. A warm sunny sky, tinting away to clear blue-grey. Canvas: 2 ft. $4\frac{3}{4}$ in. × 3 ft. 2 in.—Engraved by R. Cockburn and by C. Turner (the engraving by the latter was made from a copy by John Jackson, R.A.). Princess Victoria Series, iii.

A lovely specimen of Wilson's art, representing one of his favourite scenes. The artist shown in the foreground is said to be Wilson himself; and "there is an anecdote relating to the picture," says Hazlitt, "that Wilson was so delighted with the waterfall itself as to cry out, while painting it, 'Well done, water, by gad.'" The water however, was assisted by art; for the Falls of Tivoli, like those of Terni, are in large measure the work of man.

172. Sir P. F. Bourgeois, R.A.

JAMES NORTHCOTE, R.A. (English: 1746–1831). *See* 28.

Full face, turned to the left, looking at the spectator; red drapery behind; white necktie, red coat or dressing gown, with fur edge. Canvas: 2 ft. 6 in. × 2 ft. $\frac{1}{2}$ in.

For a biographical notice of Bourgeois, *see* p. xi. This portrait shows him as a young man; for a portrait of him in later life, *see* No. 17.

173. "Portrait of a Knight."

Sir A. VAN DYCK (Flemish: 1599–1641). *See* 81.

Life-size, three-quarter-length figure, standing and turned slightly to the left; about thirty-five years of age, black short hair and beard, aquiline nose, blue eyes; damasked cuirass; the left hand resting on his sword, the right holding a marshal's staff; white stiff collar; behind him, on the right, on a table, a helmet and gloves. Dark background. Canvas: 4 ft. $\frac{1}{2}$ in. × 3 ft. $2\frac{1}{4}$ in.—Princess Victoria Series, i. Reproduced also in *The Art Journal*, 1911, p. 239.

"An admirable portrait," says Hazlitt, "in Vandyke's finest manner. It is full of dignity and self-possession, not unmixed with an air of secret self-importance; but there is no tinge whatever of pretence or affectation." The picture has at different times been ascribed to Rubens and to Van Dyck. It is almost certainly by the latter painter. The identification of the "knight," with his refined face and splendid suit of armour, has also been much debated. He has sometimes been called the Archduke Albert; but an article by Mr. Albert van de Put, in the *Burlington Magazine* of September,

1912, establishes pretty conclusively that the portrait is of Emanuel Philibert, the third son of Charles Emanuel I. (Duke of Savoy, 1580–1630), and through his mother, Catherine, the grandson of Philip II. of Spain (the husband of Queen Mary of England). The identification depends primarily on the devices figured on the armour, the incised devices being similar to those which are found on suits or pieces preserved at Madrid, at Turin, and in the Wallace collection. On all these, and again in our picture, the ornament includes a device consisting of branches or sprays, usually three in number, passed through an open crown or coronet; and this device belongs to the House of Savoy. The apparent age of the "knight" in our picture and other collateral facts suggest that he is Emanuel Philibert. This prince was born in 1588. He set out for Spain in 1603; was created Prince of Oneglia by his father in 1620, and in 1621 by Philip IV. of Spain, Governor of Sicily. There, in Palermo, he died of the plague in 1524, aged 36 years. At about this time it is recorded that Van Dyck had sailed from Genoa to Palermo, where he painted the Prince of Oneglia. Our portrait may well be the one of which there is thus record; painted shortly before the Prince's death. The bust of Emanuel Philibert in the Galleria Reale at Turin seems from the likeness to confirm Mr. Van de Put's identification. (For the case for attributing the portrait to Rubens, *see* an article by Sir Claude Phillips in *The Art Journal*, 1911, where the suit of armour in the Wallace collection (No. 1122) is reproduced beside our portrait. Sir Claude suggests that the picture was painted by Rubens in about the year 1607).

174. View of the Campo Vaccino, Rome.

School of CLAUDE (French: 1600–1682). *See* 53.

On the right, in the foreground, three columns of the Temple of Vespasian, with its Latin inscription: "(Divo Vespasiano Augusto) SENATVS POPVLVSQ (ue Romanus, etc.) INCENDIO CONSUMP(tum)." Below, in the distance, the three columns of the ruined Temple of Castor and Pollux; and beyond them, the Church of Santa Maria Liberatrice; close to it, the Farnesini Gardens, on the Monte Palatino. On the left, in the foreground, the triumphal arch of Septimius Severus, with part of its dedicatory inscription, A.D. 202, with the text inexactly reproduced. Beyond the arch, the Tower of Nero, called also Torre delle Milizie; to the right of the archway, the columns of the Templum T. Antonini et Faustinæ, into which is built the Church of S. Lorenzo in Miranda; above it an arch belonging to Constantine's basilica; further on, the small church of SS. Cosmo e Damiano; and behind it, the rococo façade of the

Church Santa Francesca Romana, with the church tower on the left and the cloister on the right, into which is built the triumphal arch of Titus standing in the centre of the picture. In the background, the upper parts of the Colosseum and the Alban, mountains. Numerous figures on the Forum. Canvas: 2 ft. $6\frac{1}{4}$ in. × 3 ft. $5\frac{1}{2}$ in.

This is a replica, probably by some pupil of Claude, of his picture in the Louvre (No. 311), which was painted for M. de Béthune, ambassador of France at the Papal Court. There is an etching by Claude of the same subject, dated 1636. The special interest of the picture is that it gives an exact aspect of the Forum Romanum in the seventeenth century. Claude, however, took one artistic licence, and omitted the Column of Phocas from the centre of his composition—the "nameless column with the buried base" of Byron (*Childe Harold*, iv. 110), identified in 1816 as the column erected in A.D. 608 in honour of the Emperor Phocas. For some centuries the most famous spot in the world, the Forum Romanum lost in the middle ages even the name of what once had been, and, overgrown with grass, became known as the Campo Vaccino—the Cow Pasture. And so, until the era of excavation, it remained: there are persons still living who can remember evening rides upon its turf as one of the pleasures of a sojourn in Rome.

175. Cattle and Figures near a Fountain.

F. ZUCCARELLI, R.A. (Italian: 1702–1788).

Francesco Zuccarelli, or Zuccherelli, a landscape-painter of great popularity in his time, was born at Pitigliano, near Florence. He was at first a pupil of Paolo Anese, and afterwards of G. M. Morandi, in Rome. He settled at Venice, and two celebrated English artists met him there. He encouraged Richard Wilson to take up landscape-painting (*see* No. 171); and "when Sir Joshua Reynolds visited the north of Italy (1749–52), he became acquainted with Zuccherelli, the celebrated landscape-painter; and at his house he painted the portrait of a gentleman in a style which appeared to be new to his host. Zuccherelli was struck with the boldness and decision of his execution; and one day, while overlooking the work, he turned to Marchi, and exclaimed, 'Che spirito ha quest' uomo!' ('What spirit this man displays!')" (*Literary Works of Sir Joshua Reynolds*, 1852, vol. i. p. 111). At Venice Zuccarelli worked in conjunction with Antonio Visentini, a painter of architectural views. Pictures of that kind, signed by both artists, are in the Royal Collection at Windsor Castle. They are mostly dated 1746. Some of them represent views of London and of English country seats, probably after drawings sent to the artists. On the advice of

Joseph Smith, British Consul at Venice, Zuccarelli visited England, where he was employed as scene-painter at the Opera House. After staying five years in this country, he returned to Venice, but he visited England for a second time in 1752, when he was patronised by the court and the nobility. He was a member of the Incorporated Society of Artists, and one of the Foundation members of the Royal Academy (1768). After gaining much reputation and money, he returned to Italy, first to Rome, and then for retirement to Florence, where he died. In his pictures the landscape and the figures are of equal importance. They are lively and elegantly conceived, and clever in execution; a delicate pink tone generally prevails in them.

A fountain on the right; a shepherd seated in front of it; he is conversing with a young woman carrying a water jar. In the centre is a man driving goats, sheep, and a cow. Behind, a woman on horseback, with a child on her lap. A village on the left, in the background. Canvas: 3 ft. 2½ in. × 4 ft. ½ in.

Bright in colour, and very spirited in conception; the woman with the child on horseback recalls the Madonna of the Pesaro family by Titian.

176. Apollo and Daphne.

GERARDE DE LAIRESSE (Dutch: 1641-1711).

Lairesse, a Flemish painter, who settled in Holland, was the most distinguished artist of the period of decline in Dutch art. For that decline "we should attribute to Gerarde de Lairesse the responsibility," says M. Havard, "if it were not that he expressed the sentiments of his time. He personified the effect; the cause is to be found in the general tendency of his time. Having vanquished the arms of the Grand Monarch in Germany and Flanders, the Dutch sought to rival his fame in the domain of fashion. French taste was introduced upon the banks of the Amstel, together with the Paris fashions. It was at this moment that Lairesse appeared." He was born at Liège, the son of a painter, and studied there under Bertholet Flémalle, a follower of Nicholas Poussin. He acquired great facility at an early age, and presently quitting his home, settled at Amsterdam, where he came into high favour. The rapidity of his execution was famous; "there is a story that he made a wager that he would paint, in one day, a large picture of Apollo and the Muses, and that he not only gained the wager, but painted into the picture a capital portrait of a curious by-stander. His method of work was eccentric; he would prepare his canvas, and, sitting down before it, take up his violin and

play for some time; then, putting down the instrument, he would rapidly sketch in the picture, and, again resuming the fiddle, would derive fresh inspiration from the music." He was of deformed figure, but possessed of a natural persuasive eloquence, and his influence over students and fellow-artists was considerable. Great personages bought his pictures, and some of them are in the Louvre; and he was called "the Dutch Raphael." "This favour is explained by the nature of the subjects which he treated—historical and Biblical subjects, which were then considered noble. Following the example of Lebrun, he constantly mixed up mythology and history. His costumes, borrowed from the Romans and Greeks of Paris, his architecture, recalling the porticos so dear to the painters of the Renaissance, were regarded as skilful revivals. We must admire in him boldness, execution, tasteful arrangement, graceful draperies, and skilful painting. His works, however, lack the fire of life, the magic spark which animates the compositions of the great epoch of art. His colouring, moreover, is cold and even dull" (Havard: *The Dutch School*, p. 277). He was also an accomplished engraver, and executed a large number of plates from his own design. When about fifty years of age, Lairesse became blind; but this misfortune did not damp his love for art or his desire for propaganda. The instruction which he could no longer give by his brush he conveyed in a series of lectures given once a week to his fellow-artists and to the pupils of the Academy. These discourses were, after his death, published by his son under the title *'t groot Schilderboek*, and this "Great Book of Painting," translated into various languages, was for fifty years the handbook given to young artists for their guidance and instruction. It is on this book that Browning founds his talk "With Gerarde de Lairesse" in *Parleyings with Certain People of Importance in their Day*:—

> He was hindered too—
> Was this no hardship?—from producing, plain
> To us who still have eyes, the pageantry
> Which passed and passed before his busy brain
> And, captured on his canvas showed our sky
> Traversed by flying shapes, earth stocked with brood
> Of mönsters—centaurs bestial, satyrs lewd—
> Not without much Olympian glory, shapes
> Of god and goddess in their gay escapes
> From the severe serene: or haply paced
> The antique ways, god-counselled, nymph-embraced,
> Some early human kingly personage.
> Such wonders of the teeming poet's age
> Were still to be: nay, these indeed began—
> Are not the pictures extant?—till the ban
> Of blindness struck both palate from his thumb
> And pencil from his finger.

The poet goes on to avow his familiarity with those extant pictures—" worthy of a prince's purchase in their day," though he loved them less than the book. Browning, as we have heard (above p. xxi.), was a frequent visitor to the Dulwich Gallery, and there are other passages in the poem—especially that in which he describes Lairesse's mythological treatment of trees—which show that he had in his mind our pictures of Daphne changing into the laurel and of Pan seizing the nymph of the reed.

In the foreground, Apollo, pursuing the maid on a road; her hands are already changing into laurel leaves. Behind, a village, at the foot of a bank; on the right, a river and low mountains. Evening sky. Canvas: 1 ft. $2\frac{3}{8}$ in. × 1 ft. $5\frac{3}{4}$ in.

177. Peasants and Cattle near a Brook.

After A. VAN DE VELDE (Dutch: 1639–1672). *See* 51.

On the left, a woman sitting with her feet in the water and drinking from a cup; beside her a herdsman. On the right, three cows and two sheep under trees. Bushes and hills in the background. Evening sky. Panel: $11\frac{3}{4}$ in. × 1 ft. 2 in. —Engraved by R. Cockburn.

178. William Linley.

Sir THOMAS LAWRENCE, P.R.A. (English. 1769–1830).

" This young man," Reynolds is reported to have said of Lawrence, " has begun at a point of excellence where I left off," and admirers of the younger artist used to call him " the second Reynolds." This is exaggerated praise. There was an element of truth in what Opie said of him: " Lawrence made coxcombs of his sitters, and his sitters made a coxcomb of him." Lawrence was born at Bristol, the youngest of sixteen children. His father, a man of good education, had been first a solicitor, then a supervisor of excise, and ultimately the landlord of an hotel, the " Black Bear," at Devizes. His mother was the daughter of a clergyman. Young Lawrence was an infant prodigy; his first sketch was made when he was five years old, and his father used to show him off to visitors both for his drawing and for his powers of recitation. At the age of nine he copied an historical picture of " Peter denying Christ," and in the following year began to draw portraits professionally. Mr. Lawrence, desiring to make his son's talent known to the fashionable world, took him to Weymouth, to Oxford, and to Bath. In Bath Mr. Lawrence hired a house; and sent thence

to the Society of Arts the lad's crayon drawing of the "Transfiguration," to which the Committee awarded the "greater silver palette gift" and five guineas. Young Lawrence's success was rapidly increased. Before he was twelve years old, his studio was a favourite resort of the beauty and fashion of Bath, and he constantly received four sitters a day for his crayon portraits. It is to his residence at Bath, and his acquaintance there with the Linley family that we owe the portraits in our Gallery. In 1785 he commenced oil-painting, his first work being a full-length figure of "Christ bearing the Cross." Shortly after, his father procured him an introduction to Sir Joshua Reynolds, and he became a student of the Royal Academy in London in 1787. "Lawrence's proficiency in drawing," says Mr. Howard, "was such as to leave all competitors in the antique school far behind." Before he had reached the required age (twenty-four) he was elected Associate of the Academy; and, on the death of Sir Joshua Reynolds, received the appointment of Painter to the King, George III. In 1794, at the early age of twenty-five, Lawrence was elected Academician, sending as his diploma picture "A Gipsy Girl." The artist's reputation was now firmly established. He held a distinguished place in society, to which his great talents, his personal beauty, and his charming manners all contributed. His sitters were the most famous persons in the land; and, steadily raising his prices, as his fame increased, his income grew from hundreds to thousands—it is stated to £15,000. But the painter was liberal and extravagant; he maintained his parents, and other members of his family; he never refused any who stood in need, and spent large sums in the purchase of works of art, which he accumulated to the value of £50,000. Thus his large income was barely sufficient for his expenses. In 1814 the Prince Regent commissioned Lawrence to go to Paris to make portraits of all the illustrious persons who had been connected with the late war. This commission occupied the painter four years, and he had to visit many Continental cities. It was a noble commission; his own price for each likeness, £1,000 for expenses, and knighthood. Lawrence returned to England in 1820, just after the death of Benjamin West, and was immediately chosen President of the Royal Academy, which office he filled to admiration until his death, which took place very suddenly at his house in Russell Square (No. 65), from disease of the heart. Sir Thomas Lawrence was buried with much ceremony in St. Paul's Cathedral. After his death his studio was found to be full of commenced portraits, commissions which no length of life would have sufficed to finish, but which were forced upon him by the demand of fashion. Lawrence was never married; his insinuating manners and addiction to flirting caused him and some of his sitters to be the subject of much gossip and some scandal. He had

friends in many different quarters. Byron has recorded "Lawrence's delightful talk," and celebrated his praise as an artist: "Were I now as I was, I had sung what Lawrence has painted so well." He was intimate with Sir Robert Peel, who was one of the pall-bearers at his funeral.

The head is seen in a little more than profile view, looking towards the left; long brown hair over the forehead, which also falls in curls over the shoulders; white cravat. Canvas: 2 ft. 5½ in. × 2 ft. ½ in.—Princess Victoria Series, i.; *The Linleys of Bath*, p. 174.

One of the finest specimens of the art of Lawrence: "So true in the colouring," says Mrs. Jameson, "so careful in execution that perhaps very few of Lawrence's more celebrated pictures might bear a comparison with it." Campbell, the poet, in calling his own portrait by Lawrence "lovely," added: "This is the merit of Lawrence's painting; he makes one seem to have got into a drawing-room in the mansions of the blest, and to be looking at oneself in the mirror." But in William Linley, the handsomest of a handsome family, Lawrence had a subject ready-made to his hand. The portrait must be an early work of the painter. The sitter is shown as a boy; and as he was born in 1771 and Lawrence only two years earlier, the artist can at most have been not more than 19 when he painted the portrait. A very beautiful miniature of Linley, ascribed to George Engleheart and made apparently a few years later than Lawrence's portrait, is in the possession of Mr. Henry Yates Thompson and is reproduced in the Princess Victoria Series, part ii. Miss Jane Linley, in a letter to her future husband, dated October 6, 1798, writes as follows about her brother William: "I have heard of a wonderful metamorphose he has undergone which I can no otherwise account for, than by conjecturing that the lovely Ellinor has been speaking in favour of Crops! for he is become one at last, in spite of the anti-democratical objection he had to adopting the fashion, and he pretends now to tell my mother that his motives are solely those of economy." As William Linley became a "Crop" in October, 1798, it is clear that Engleheart's miniature with its flowing locks was painted before that event, probably soon after his return from India in 1796.

William, born 1771, was the youngest of the twelve children of Thomas Linley (No. 140). He was educated at St. Paul's School and Harrow, and then entered the East India Company's service. In 1796 he returned to England, and attained some distinction as a dramatic author and musical composer. He resumed his duties in India in 1800, and remained there till 1806, when he settled in England, devoting himself to literature and musical composition. As a young man he was

always in love with some charming lady, but he remained a bachelor and lived in chambers in Furnival's Inn, writing novels and verses, and composing songs. He survived his brothers and sisters, and it is to him (together with his brother Ozias) that the Dulwich Gallery is indebted for the collection of Linley family portraits. He died in 1835 and was buried at St. Paul's, Covent Garden, where a tablet to his memory speaks of him as "the last of a family of genius," who "delighted in cultivating his own and in rewarding that of others." He was a beautiful singer in his youth, and Coleridge's lines to him, inspired by his rendering of a song by Purcell, may be recalled before this portrait of the beautiful boy:—

While my young cheek retains its healthful hues,
And I have many friends who hold me dear;
Linley! methinks, I would not often hear
Such melodies as thine, lest I should lose
All memory of the wrongs and sore distress,
For which my miserable brethren weep!
But should uncomforted misfortunes steep
My daily bread in tears and bitterness;
And if at death's dread moment I should lie
With no beloved face at my bed-side,
To fix the last glance of my closing eye,
Methinks, such strains, breathed by my angel-guide
Would make me pass the cup of anguish by,
Mix with the blest, nor know that I had died!

179. Pan and Syrinx.

GERARDE DE LAIRESSE (Flemish-Dutch: 1641–1711). *See* 176.

A river-valley with high trees on the left; on the right, an antique sarcophagus and a distant view of a hill with a farm. In the foreground, on the bank of the river, the god Pan seizing the nymph, whose right hand is transformed into a reed. Canvas: 1 ft. $\frac{3}{8}$ in. × 1 ft. $5\frac{3}{4}$ in.

For the myth of the origin of the Pan's-pipe, *see* Ovid's *Metamorphoses*, i. 691. Remembering Robert Browning's poem on Lairesse, visitors will recall before this picture Mrs. Browning's poem on the subject of it: the piece entitled "A Musical Instrument," which ends thus:—

Yet half a beast is the great god Pan,
To laugh as he sits by the river,
Making a poet out of a man:
The true gods sigh for the cost and pain—
For the reed which grows nevermore again
As a reed with the reeds in the river.

180. Musicians.

THE BROTHERS LE NAIN (French: 1593-1648-77).

Antoine, Louis, and Matthieu le Nain, the sons of a serjeant, were born at Laon, in France, where they were taught painting by an unknown foreign master. They went, however, afterwards to Paris to perfect themselves in their art, and in 1630 were all working together there in one studio. In January, 1648, they became members of the Royal Academy. Antoine, called Le Chevalier, was born in 1588; Louis, called Le Romain, in 1593, and Matthieu in 1607. Antoine and Louis both died in 1648; Matthieu lived till 1677. Nothing else is known about their lives. The three brothers painted chiefly compositions with grotesque figures (*bambochades*). They gave to the heads a serious and often a melancholy expression; the prevailing tone in their colouring is a certain greyish green, broken by a bright red, which is generally the colour of the draperies. No difference has as yet been established conclusively in the style of their works, which are therefore attributed to the three brothers in common; but an attempt to disentangle their several styles and works is made in the *Catalogue of the Le Nain Exhibition* held at the Burlington Fine Arts Club in 1910, to which work the student is referred.

A young woman seated before a table playing the guitar; near her, on the right, another woman; an old man stands playing the flute behind the table, on which are seen a jug, a cup, and a loaf of bread; a dog before it; three-quarter-length figures; dark background. Canvas: 1 ft. × 1 ft. 3½ in.

This picture was sent to Desenfans in 1790 by his friend in Paris, Le Brun.

181. Fishing on the Ice.

CUYP (Dutch: 1620–1691). *See* 4.

A crowd of people with a fishing-net stand on the ice; sledges and barrels on the left. Near the shore a windmill. Grey sky. Panel: 1 ft. 3 in. × 1 ft. 8 in.

Winter scenes by Cuyp are very rare. We miss here the impression of cold air by which the objects ought to appear in sharp outlines. A similar picture, but larger, is in the Duke of Bedford's collection.

182. Peasants in the Fields.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

A white horse and cart in the foreground; a peasant, leaning on the horse, is in conversation with a woman, sitting

on the ground with a child. In the centre of the middle ground, two peasants loading a waggon on a small hill; two boys fishing on the right; blue sky with grey clouds. Signed "Ps W." Panel: 1 ft. 4 in. × 1 ft. 2 in.—Engraved by R. Cockburn. Woodcut in the *Penny Magazine* (1841).

"Remarkable," said Dr. Waagen, "for warmth, force, and clearness of colouring." This is probably the picture of which Hazlitt was thinking when in his account of the Dulwich Gallery he wrote: There are several capital pictures by Wouwerman, particularly the one with a hay-cart loading on the top of a rising ground. The composition is as striking and pleasing as the execution is delicate. There is immense knowledge and character in Wouwerman's horses—an ear, an eye turned round, a cropped tail give you their history and thoughts." "A mind less well stored than Wouwerman's," writes another critic, "with the principles both of linear and of aerial perspective, might have so placed the carts that they could readily be distinguished by their position on the line of the picture. He has not resorted to any such means; but with a boldness, entirely justified by his masterly success, has depended alone on his command of aerial perspective to afford the scale of such relative distances, and has placed one of the carts immediately, or nearly so, above the other. Had there been the slightest failure in the nice gradation of tints between these two objects, the intervening space, and the high bank of the river, the whole truth of the work would have been destroyed. As it is, however, it is impossible not to be struck with the charming fidelity to nature displayed in every part. The figures and the horses are drawn with life-like precision, while the mode of execution, its freedom, lightness, delicacy, and finish—qualities rarely combined—render the picture a work of high order in its particular class." (*Penny Magazine.*) This picture was bought at the Jan van Bergen sale, 1784, for 1,225 florins (Smith's Catalogue, No. 311).

183. Bridge in an Italian Landscape.

PYNACKER (Dutch: 1621–1673). *See* 86.

On the right, in the foreground, trees and reeds; on the left, a clear piece of water, crossed by an arched bridge. Three shepherds, one riding on an ass, with cattle, sheep, and goats crossing the bridge. Bushes and mountains behind on the right. Clear evening sky. Signed "Pynaker." Panel: 1 ft. $4\frac{5}{8}$ in. × 1 ft. $8\frac{3}{8}$ in.—Engraved by R. Cockburn.

"A little landscape of exquisite beauty," says Mrs. Jameson, "most delicately finished and wonderful for air and effect." It was bought from the Calonne collection for £31. (No. 17 in Smith's Catalogue.)

184. Figures on the Bank of a River.

ITALIAN SCHOOL.

On the left a tower-like building; in front of it various groups of figures; on the right, a river, with two boats; a hill beyond; buildings in the background; grey sky. Canvas: 3 ft. 5½ in. × 4 ft. 9¼ in.

The circular building in the background recalls the Church of S. Stefano Rotondo, Rome. Before 1880 ascribed to Paul Bril, of Antwerp (1556–1626); the figures to An. Carracci.

185. Meeting of Jacob and Rachel.

SPANISH SCHOOL (17th Century).

In the foreground Jacob and Rachel kneeling; Jacob is kissing Rachel; behind, on the left, a well; a flock of sheep in the centre; woody landscape and blue sky. Canvas: 2 ft. 11½ in. × 4 ft. 10 in.—Engraved by R. Cockburn.

This picture, ascribed to Murillo until 1880 and by some good judges still considered his, was much admired by most of those who wrote about our Gallery. "Particularly attractive in colouring and expression" (Passavant). "Painted *con amore;* has the attraction of a pleasing idyll, which bears a great affinity to many scenes of Lopez de Vega" (Waagen). "A sweet picture with a fresh green landscape, and the heart of love in the midst of it" (Hazlitt).

186. Diana.

G. B. TIEPOLO (Venetian: 1696-1770).

Giovanni Battista Tiepolo, called Tiepoletto, was born at Venice. His parents, perhaps of Jewish origin, were dependents of the noble family of Tiepolo, but without being in any way related. He was at first a pupil of Gregorio Lazzarini, an imitator of Paolo Veronese, and of Franceschini, who professed academical tendencies. Afterwards he was influenced by Giovanni Battista Piazetta, and still more by the works of Paolo Veronese. In the year 1712 he began to work publicly at Venice, Udine, Verona, Bergamo, and, in 1740, at Milan. He went to Würzburg in 1750, and returned in 1753. He was appointed chief director of the Academy of Painting, which was founded at Venice in 1755. In 1761 King Charles III. of Spain summoned him to Madrid, where he died.

Tiepolo (who has been called "the Paul Veronese of the eighteenth century") was the last great decorative painter of the Venetian School; his fresco paintings are as important as his pictures on panels; they are conspicuous by their richness of

invention, their boldness in the foreshortenings, and their brightness and clear harmony of colour. Whilst he was at Venice he received commissions from Bavaria, Saxony, and St. Petersburg. In Madrid he painted only altar-pieces and decorations of ceilings.

The goddess wears a white garment, and holds in her right hand a quiver containing arrows; on the right, two stags; down below, a female figure with hounds; two winged boys near Diana. Canvas: 1 ft. ½ in. × 1 ft. ½ in.

Companion sketch (to No. 189) for a ceiling decoration.

187. The Immaculate Conception.

MURILLO (Spanish: 1618-1682).

Murillo is the most widely popular of all Spanish painters. His works combine with high technical attainment qualities of sentiment which appeal to popular taste. In rendering subjects of common life, he understood how to unite a genuine conception of reality with a pleasant humour. In his sacred compositions he mingled the common and the religious with remarkable skill. There is no great elevation of character in his types, and the sentiment of Murillo is to some tastes overcharged; but his sweetness of expression and his raptures of enthusiastic devotion have appealed strongly to the popular mind. "Murillo," says Justi, "who assimilated least of foreign elements, became the most international of all Spanish painters, for he possessed the art of winning the favour of all, the gift of a language intelligible to all times and peoples, to all classes, and even to aliens of his faith." He was himself intensely religious. He was often seen praying for long hours in his parish church, and in his last illness (brought on by his falling, in absence of mind, from a scaffold) he was carried every day to pray before a picture of the "Descent from the Cross." "I wait here," he said to the sacristan, "till the pious servants of our Lord have taken Him down." In technique, Murillo had three distinctive styles—viz., the "*frio*" (the cold), his earliest, which was dark, with a decided outline; the "*calido*" (the warm), his second, the colouring of which was warmer, the drawing being equally well defined; and the "*vaporoso*" (vaporous), his last, which was less decided in its detail and less sparing in its colouring. His latest style has contributed most to his popularity. He did not, however, paint in these varied manners at different epochs only, but adapted them to the subjects he wished to represent.

Bartolomé Estéban Murillo was born at or near Seville, of humble parents, and first studied art with Juan del Castillo, a

distant relation of his. When twenty-eight years of age, he went to Madrid, where he received advice from Velazquez and where he studied the works of Titian, Rubens, Van Dyck, Ribera, and Velazquez, at the royal palaces. He returned to Seville in 1645, married a lady of fortune, and commissions poured in upon him. In 1660 he founded the Academy of Painting at Seville.

The Virgin, in white dress and blue mantle, which she clasps to her bosom, is floating among clouds. Two infant angels at her feet, one behind her with a palm-branch; four others above; and seven on her right. Canvas: 1 ft. $2\frac{1}{2}$ in. × $11\frac{1}{2}$ in.

This small picture (of which the composition resembles the large picture at Lansdowne House) is of a subject so often treated by Murillo that he has sometimes been called "The Painter of the Conception." The spotless purity of the Blessed Virgin, the opinion that she came into the world sinless as her own Divine offspring, had long been the darling dogma of the Spanish Church, and the Papal Bull forbidding the teaching of any contrary doctrine had been published in the year preceding Murillo's birth. Seville, his native town, went into a frenzy of religious joy. Every church and every convent required henceforth a picture of the subject. Pacheco, in his "Art of Painting" (written under the direction of the Inquisition), gave very full and precise directions for its treatment. Murillo, in his many pictures, did not observe the letter of Pacheco's law very strictly; but in some particulars he never departed from rule, and these may be observed in our little picture. The Virgin, who was to be represented with all the beauty that the painter's pencil could express, was always to turn her eyes to heaven, and to fold her arms meekly across her bosom. Her robe must be white, and her mantle blue. She was to float among clouds, and about her cherubs were to hover.

188. Portrait of Molière.

FRENCH SCHOOL (17th Century).

Turned to his right, the face is seen in full; long black hair; thin moustache; the right hand on the mantle; shirt open at the throat; left hand not visible. Canvas: 2 ft. $3\frac{3}{4}$ in. × 1 ft. $10\frac{7}{8}$ in.—Princess Victoria Series, i.

This portrait shows the great French dramatist (1622–1673) in early manhood. It was formerly attributed to Carlo Maratti (*see* No. 274); but its execution clearly shows that it belongs to the French school, and moreover Maratti and Molière had no connexion with one another. It has also been attributed

to the school of Le Brun (*see* No. 202); Sebastian Bourdon (*see* No. 557) has also been suggested. Doubts have sometimes been expressed as to whether the picture really represents Molière; but "I have compared it very carefully," says Mr. Henry Yates Thompson, "with the certainly authentic portrait by Pierre Mignard (1610–1695), now in the Musée Condé at Chantilly, and Monsieur Macon agrees with me that it may very well represent Molière at a rather earlier age than when Mignard painted him." A portrait of him was drawn in words by Mdlle. Poisson: "He was neither too fat nor too lean; in stature he was tall rather than short; his bearing was noble; his legs were handsome; he walked with dignity; had a very serious look, a great nose, a large mouth, thick lips, dark complexion, black and strong eyebrows, and the various movements he was wont to give them rendered his physiognomy extremely comic" (Voltaire's *Life of Molière*). Our picture, of the greatest of modern comic writers, was presented to the Gallery in 1854 by an English comedian of note in his own day, George Bartley (1784–1858): *see* No. 449.

189. Diana and Apollo.

G. B. TIEPOLO (Venetian: 1696–1770). *See* 186.

Diana seated on clouds; blue drapery; behind her another female figure. Above, on the right, the god, holding his lyre on his knees; a winged boy behind him. Blue sky. Canvas: 1 ft. $\frac{1}{2}$ in. × 1 ft. $\frac{1}{2}$ in.

190. The Inspiration of a Saint.

School of VAN DYCK (Flemish: 1599–1641). *See* 81.

The Saint, a bishop, kneels at an altar. Another bishop and a youth behind him. Two infant angels are in the foreground, with a pastoral staff and a book. Two angels in the background, one holding a mitre. Three angels in the air. A ray of light descends on the Saint's breast. Columns in the background. Panel: 1 ft. $5\frac{3}{4}$ in. × 1 ft. 1 in.

191. Ceres at the Old Woman's Cottage.

GODFRIED SCHALKEN (Dutch: 1643–1706).

Schalken was born at Dort. His father was principal of the Latin School where Godfried studied, but he soon gave up the study of literature in order to enter the studio of Samuel van Hoogstraeten, a pupil of Rembrandt. Afterwards he became a pupil of Gerard Dou, whom he followed. He was very soon

renowned as an independent master, and when he visited England he painted the portrait of William III. After working at Düsseldorf, for the Elector of the Palatinate, he settled at the Hague, where he died. Besides portraits, Schalken painted mostly small figures of a very delicate finish; especially scenes from daily life by candlelight. In his earlier period he comes very near to Gerard Dou in his genre pictures. The Latin school left some traces in his work, as he sometimes took his subjects from the classics; as here, from Ovid; and in the National Gallery (No. 199), from Catullus.

Ceres, dressed as a peasant-girl, stands before a cottage door, drinking out of a bowl, with a candle in her left hand; opposite her the old woman, holding also a candle; near her a nude boy pointing mockingly at Ceres; on the right, in the foreground, different utensils; a tree near the door; the full moon shining over the hut. Dark sky. Panel: 1 ft. 4¼ in. × 1 ft. 2½ in.

For the subject—an incident in the story of Demeter (Ceres) and Persephone (No. 75)—*see* Ovid's *Metamorphoses*. Ceres, seeking through the world for her daughter Proserpine, arrived at the cottage door of an old woman, and begged refreshment. The son of the old woman, mocking at the wretched and woe-worn appearance of the goddess, was turned into a frog. The same subject has been treated by Elsheimer, to whom this picture was at one time ascribed, but Elsheimer's composition is entirely different. Desenfans attributed the picture to Gerard Dou (*see* No. 56); and, says Dr. Richter, "it has certainly been painted in the school of that master, but, to judge from its *technique*, it must be considered an early work of G. Schalken."

192. Cattle near a River.

CUYP (Dutch: 1620–1691). *See* 4.

In the centre, a group of cows lying on a bank, in deep shadow. Behind, a river, with houses and a tower on the opposite shore; grey evening clouds; close air. Signed, "A. Cuyp." Panel: 1 ft. 11 in. × 2 ft. 4½ in.—Engraved by R. Cockburn.

This picture is mentioned by J. A. Crowe as "an especially fine example of Cuyp's favourite contrasts between dark-coloured cattle and a warmly-lighted river."

193. A Halt of Sportsmen.

PHILIPS WOUWERMAN (Dutch: 1619–1668). *See* 18.

Five men on a road, near a brook: one on horseback; another loading his gun; two occupied with dogs; on the right,

a boat on a river, some houses beyond; grey sky. Signed, "Pl W." Panel: 11⅛ in. × 1 ft. 2 in.
An early work of the master.

194. Lady Venetia Digby on her Death-bed.

Sir A. VAN DYCK (Flemish: 1599-1641). *See* 81.

Only the head and the right arm, against which she leans her cheek, are visible: she is seen full face, turned a little to the left. A faded rose on the sheet; dark blue counterpane and curtains. The figure is life-size. Canvas: 2 ft. 5 in. × 2 ft. 7½ in.—Princess Victoria Series, ii.

John Aubrey, the antiquary, tells us that, walking down Newgate, some time in the reign of Charles II., he saw a bust of the famous Dame Venetia Stanley in a hozier's shop, with the gilding on it destroyed by the Great Fire of London. This Venetia, daughter of Sir Edward Stanley, famous for her beauty and for what the *Dictionary of National Biography* calls her pre-nuptial indiscretions, became, in 1625, when 25 years old, the wife of Sir Kenelm Digby (1603–1665), philosopher, naval commander, and diplomatist. John Aubrey regrets "that he could never see the bust again, for they melted it down. How these curiosities," he adds, "would be quite forgott, did not such idle fellows as I am putt them downe!" Luckily for the Dame's memory, her appearance is otherwise preserved. For when, in 1633, she was found dead in her bed, her devoted husband had at once sent for his friend, Sir Anthony Van Dyck, who painted this picture of her in the position in which she was found. Her end was evidently peaceful, and is emblematised appropriately by a withered rose. Absurd reports were spread to the effect that her husband, who loved her to madness and who piqued himself on being an adept in medical and occult science, had hastened her end by administering a potion of viper-wine to preserve her beauty. His grief at her death was profound. He retired to Gresham College, and spent two years there in complete seclusion. "He wore," says Aubrey, "a long mourning cloak, a high-cornered hat, his beard unshorn, looked like a hermit, as signs of sorrow for his beloved wife." Ben Jonson wrote a series of poems in her praise, and many other poets of the day commemorated her beauty and her death. "She past away," said one of them,

> "So sweetly from the world, as if her clay
> Laid only down to slumber."

Our picture was one of those which specially interested James Russell Lowell when he visited the Gallery and met the Brownings there. "I was glad," he wrote, "to show Mrs. Browning the likeness of a woman who had inspired so noble

and enduring a love in so remarkable a man as Sir Kenelm" (*Letters*, i., p. 262). A picture similar to ours is in Lord Spencer's Collection at Althorp.

195. The Resurrection of Christ.

RICCI (Venetian: 1662–1734). *See* 134.

In the centre, the tomb, the stone cover of which is lifted up by angels; above it, Christ in the air, holding the banner of victory, and surrounded by angels on light clouds; soldiers lying on the ground, others taking flight. In the distance, on the right, are rocks. Canvas: 2 ft. 8¼ in × 3 ft. 10 in.

A dramatic composition, the figures very theatrical in their motions.

196. Peasants Fording a Stream.

NICOLAS BERCHEM (Dutch: 1620–1683). *See* 88.

In the foreground, the bank of a small stream, up which a woman on a donkey is riding. A man on her left. Goats precede, and cows follow her. Below, a man is seen fording the stream, with his sheep. On the farther bank, which is clothed with oaks and alders, are a man, a cow, and a sheep. On the right, the stream, and on the other side, trees. Stormy clouds show the end of a wet day settling into a fine evening. Signed "Berchem F." Panel: 1 ft. 5 in. × 1 ft. 9¼ in.

Very clever in the distribution of strong light and broad shadows.

197. A Calm.

W. VAN DE VELDE (Dutch: 1633–1707). *See* 68.

In the immediate front a sandy shore, from which a boat is being pushed off, a group of sailing boats on the right; numerous ships in the middle and far-off distance; blue sky with evening clouds. Signed and dated "W V V 1663." Canvas, strained on panel: 1 ft. 1 in. × 1 ft. 2⅛ in.—Engraved by R. Cockburn.

An early work of the master, important by reason of its authentic date.

198. Portrait of a Lady.

Copy after TITIAN (Venetian: 1477–1576).

"Raffaelle and Titian are two names," said Sir Joshua Reynolds to the Academy students, "which stand the highest

in our art; one for drawing, the other for painting"; and, again, "whatever Titian touched, however naturally mean, and habitually familiar, by a kind of magic he invested it with grandeur and importance." Velazquez found in the Venetian school, "the true test of the good and beautiful," and pronounced Titian "the first of all Italian men." But, indeed, as Ruskin says, "there is a strange undercurrent of everlasting murmur about his name, which means the deep consent of all great men that he is greater than they." The great Venetian painter is, however, not so well represented in our Gallery as to call for a detailed notice, and the barest summary of his life must here suffice.

Tiziano Vecellio, or Vecelli, called Titian, was born at Pieve di Cadore, in the mountains north of Venice. When about ten years of age, he came to Venice, and was taught painting by some unknown master, but afterwards came under the influence of Giorgione. He competed with him in the fresco-paintings of the Fondaco de' Tedeschi at Venice, and worked at Vicenza and Padua. In 1511 he returned to Venice, and entered the service of the Duke Alfonso I. of Ferrara. In 1530 at Bologna he became acquainted with the Emperor Charles V., and in 1532 he met him again in that town. With the Duke Frederigo Gonzaga he went to Mantua, travelled to Rome in 1545, and in 1548 to Augsburg. "Il divino Tiziano," as his countrymen called him, died at Venice—"a man as highly favoured by fortune," says Vasari, "as any of his kind has ever been before him."

Half-length figure, life-size, standing full face, the hair twisted and adorned with strings of pearls; black satin pelisse, drawn together with both hands, and leaving the right breast uncovered. A bracelet on the right arm. Dark background. Canvas: 2 ft. 11 in. × 2 ft. 1 in.

This picture, formerly catalogued as "painted after Rubens," was in 1880 identified by Dr. Richter as a copy after the original by Titian in the Belvedere Gallery at Vienna—the so-called "Girl in the Fur Cloak." The features in that picture resemble those in other works by Titian—the "Venus of Urbino" (Uffizi), "La Bella di Tiziano" (Pitti), &c.; and all are now generally taken to be portraits, or reminiscences, of Eleanor Gonzaga, wife of Francesco Maria della Rovere, Duke of Urbino (nephew of Pope Julius II.). The pictures in question show a resemblance to authentic portraits of the Duchess. Dr. Gronau (*Titian*, 1904) adduces arguments, however, which throw considerable doubt on the theory above stated. He takes the Venus, the Bella, and the Girl in the Fur Cloak to be studies from a Venetian model. The last-named picture, of which ours is a copy, was presented to Charles I. at Madrid in 1623, and

is probably the one described in his collection as "a naked woman putting on her smock."

199. A Flower Girl.

MURILLO (Spanish: 1618-1682). *See* 187.

A dark girl, seated on a stone bench, dressed in a yellowish bodice and sleeves, with a yellow-brown petticoat, white under-sleeves and dress; over her left shoulder is a brown embroidered scarf, in the end of which she holds four roses. A white scarf, with a rose stuck in it, is wound round her head. On the right, a pilaster; on the left, a landscape, with bushes; cloudy sky. Canvas: 3 ft. $10\frac{3}{4}$ in. × 3 ft. $1\frac{3}{4}$ in. The canvas has been enlarged; the original size is 3 ft. $5\frac{5}{8}$ in. × 2 ft. $9\frac{5}{8}$ in.—Engraved by Robinson, R. Cockburn, and others. Princess Victoria Series, i.

One of the most charming pictures in the collection; a study in warm colouring; perhaps the most attractive of all the low-life specimens of Murillo's art which have crossed the Pyrenees. "A choice example," says Dr. Waagen, "of the very peculiar contrasts and harmony of colours which gave many of Murillo's pictures such a magical effect." It has been described as "The Gipsy Girl," but those who know Andalusia think that she has a Moorish rather than a gipsy look.

The history of the picture has been traced back to 1737, when it was in the Countess de Verrue's sale; Comte de Lassay sale, 1775; Blondel de Lagny sale, 1776 (12,000 liv.); at the Randon de Boissy sale, bought by M. de Calonne; at his sale bought by Mr. Desenfans for 640 guineas; valued by him for insurance in 1804 at £800.

200. Portrait of a Lady.

School of VAN DYCK (Flemish: 1599–1641). *See* 81.

About forty years of age, sitting in an arm-chair, fair hair, black felt hat, and black damask dress, deep white falling collar, with lace edging, white gloves. Faded green drapery as background. Canvas: 2 ft. 11 in. × 2 ft. 3 in.

201. Lady Penelope Naunton.

School of VAN DYCK (Flemish: 1599–1641). *See* 81.

Three-quarter-length figure, life-size, standing facing the spectator; her left hand raised to the waist, and holding a brownish scarf; low red dress, pearl necklace and earrings; amber-coloured background and green curtain on the right. Canvas: 3 ft. 9 in. × 2 ft. $11\frac{5}{8}$ in.

Lady Penelope Naunton was first wife of Philip, fifth Earl of Pembroke (No. 170); she was a widow when he married her. The picture can hardly be considered, at any rate in its present condition, as a work by Van Dyck himself. He was "apparently assisted by one of his pupils," said Dr. Richter (1880). Mr. Denning had previously recorded that "the picture has been terribly injured by cleaning and scrubbing."

202. The Massacre of the Innocents.

CHARLES LE BRUN (French: 1619-1690).

Le Brun, son of a sculptor, was born in Paris, where he became a pupil of François Perrier and of Simon Vouet. The Chancellor Pierre Séguier was his constant protector. In the year 1642 he went to Rome in company with Nicolas Poussin, and studied for four years the antique and the great masters, but imitated principally Nic. Poussin. He returned to Paris by way of Lyons, without visiting Venice, and took a lively interest in the foundation of the Royal Academy of Painting and Sculpture in 1648, of which he was presently appointed Director. By Cardinal Mazarin he was introduced to Louis XIV., from whom he received numerous commissions. In 1660 he was created Director of the Gobelins; at Hampton Court there are seven large pieces of tapestry representing incidents in the history of Alexander the Great, which were executed after compositions of Le Brun. In 1662 he was made Director of the Cabinet of Fine Arts, belonging to the King, with whom he also took part in the campaign of Flanders in 1677. He displayed much skill and invention in large decorative paintings, and exercised much influence over French art during the reign of Louis XIV., to whom his grandiose art strongly appealed.

Soldiers, one on horseback, massacring children, whose mothers are wailing. In the centre, Herod in his car, with four horses, riding down children and their mothers. A bridge with fighting men across the middle distance; beyond, the mausoleum of the Emperor Augustus at Rome (now the Teatro Correa), represented in its original state; on the left, the pyramid of Cestius (near the Porta Ostiensis). Canvas: 4 ft. 3 in. × 6 ft. 1 in.—Engraved by Bertaux and by Le Noir.

In the *Galerie du Palais Royal*, where Bertaux's engraving appears, the picture is described in the following terms: "The 'Massacre of the Innocents' is a picture of perfect beauty. The composition and the arrangement are sublime, the expression grand, noble, and just. The elegance and purity of the drawing, the execution and the taste of the draperies, leave nothing to be desired. The picture was commenced in 1657 for

a Canon who was an amateur of pictures. It was finished some years afterwards for Mr. Metz, Garde du Trésor Royal." It was bought by Desenfans from the Orleans Collection for £150, and was valued by him for insurance in 1804 at £500. To visitors who cannot find "the perfect beauty," which the catalogue just cited ascribes to the picture, Mrs. Jameson's description may afford comfort: "Confused and scattered in arrangement, and very tame and dingy in colour, it is a disagreeable picture of a subject of which Rubens has given us the terror, Poussin the tragedy, Raphael the poetry, and Guido the pathos."

203. A Roman Road.

After N. POUSSIN (French: 1594–1665). *See* 101.

High trees in the foreground; the road occupies the centre of the picture; in the middle distance, on the right, a pool; behind it a few buildings, with a high tower; a village and mountains in the centre of the distance; blue evening sky, with grey clouds. A man and a woman reposing in the foreground on the right; others on the road. Canvas: 2 ft. 6¾ in. × 3 ft. 3 in.—Engraved by R. Cockburn.

A picture by N. Poussin, representing this subject, was painted in 1650 for M. Passart, Secretary of State. "Very pleasing," says Dr. Waagen, of our picture, "for its beautiful lines and deep feeling." "A really great landscape, great in feeling at least," says Ruskin, who adds, however, some criticism of details (see *Modern Painters*, vol. i., pt. ii., sec. ii., ch. i., ch. v.). The picture is much praised also by Hazlitt. "The power and skill displayed in this work," he says, "are observable chiefly in the magical effect produced by the light and shade. As one instance in detail of what is here meant, I would point out a patch of light placed near among the trees, on the left of the scene in front, which at once converts a mass of otherwise unmeaning darkness into a piece of pure truth and nature. In order to judge properly of this example, and indeed of the whole picture, I would urge the spectator to recede from and advance towards it, with his eyes fixed upon the general scene as a whole—not on any individual part of it. He will find the effect to be magical in regard to the particular patch of light that I have alluded to; he will also find that the effect will be to connect it, in a most extraordinary manner, with all the other light parts of the picture beyond, and convert them all into portions of the same whole. It would not be fair to deny that this fine work requires considerable study and attention to appreciate it fully. But I must add that, the more study and attention are bestowed on it, the more in proportion will they be repaid." (*Beauties of the Dulwich Gallery*, p. 70.)

204. Death of Lucretia.

GUIDO RENI (Bolognese: 1575–1642).

Guido Reni, the most renowned of the later Italian masters, was the son of a musician, and first studied painting under Denis Calvaert (of Antwerp), who was then settled at Bologna, where Guido was born. As a child he was distinguished by his beauty and piety. At the age of 20, he entered the school of the Carracci, where he was an apprentice, and where he worked at the same time as a pupil. He also imitated Caravaggio. He travelled several times to Rome, where he studied Raphael and antique art, executing at this period a great number of pictures. In the year 1622 he was summoned to Naples, to decorate the chapel of St. Januarius, but soon gave up his work in consequence of the intrigues carried on against him by the artists of the Neapolitan school; he returned to Bologna, where he died, after experiencing many misfortunes in his later years, the result, it is said, of his addiction to the gaming-table. To extricate himself from his money troubles he sold his time at a fixed sum per hour to certain dealers, one of whom used to stand by, watch in hand, while he worked—a sufficient explanation of the number of bad Guido's in the world. His pictures painted at Rome are especially attractive, owing to their clear and silvery tone, to the cool colouring and the great æsthetic feeling prevailing principally in the heads of his female figures, which were modelled after the antique, generally after the statues of the Niobides (discovered near Rome in 1583). It is curious that Sir Joshua Reynolds criticised Guido as lacking in the very quality to which he owes much of his great popularity. He "succeeded very ill," say Sir Joshua, "in giving great expression" to his faces; yet it is the strongly marked sentiment, verging on sentimentality, expressed by Guido that has appealed to his admirers. But Sir Joshua was referring mainly to subjects which required the expression of tragic passion.

Half-length figure, life-size, facing the spectator; with her right hand she pierces her uncovered breast with a dagger, whilst her head is turned aside, with a painful expression. White under-garment, red-brown mantle, brown ribbon in the hair. Dark green curtain in the background. Canvas: 3 ft. $2\frac{1}{2}$ in. × 2 ft. $4\frac{1}{2}$ in.

> Even here she sheathed in her harmless breast
> A harmful knife, that thence her soul unsheathed:
> That blow did bail it from the deep unrest
> Of that polluted prison where it breathed:
> Her contrite sighs unto the clouds bequeathed

Her winged sprite, and through her wounds doth fly
Life's lasting date from cancell'd destiny.

It is not uninteresting to note that at the time when Shakespeare's *Rape of Lucrece* was running through successive editions, the same subject was being repeatedly painted in Italy. With Guido it was a particular favourite, and several versions of it by him are recorded. One of them was sold at the Trumbull sale in 1797 to a Mr. Cleland for £131, but the *provenance* of our picture has not been ascertained. A duplicate of it has been engraved by Dupuis.

205. Jacob with Laban and his Daughters.

CLAUDE (French: 1600–1682). *See* 53.

In the centre of the foreground a group of high trees; Jacob in conversation with Laban, who stands between Rachel and Leah; on the left sheep and goats; a bridge, with a caravan, and a fortified place. On the right a view over a flat landscape, with rivers and hills, and the sea. Canvas: 2 ft. 4 in. × 3 ft. ¾ in.—Engraved by R. Cockburn.

No. 188 in Smith's Catalogue, where it is stated that the picture was painted for Sig. Francesco Mayer in 1676; often called, *par excellence*, "The Dulwich Claude." "Remarkable for the warm and transparent atmosphere," says Dr. Richter. "One of his loveliest productions," says Hazlitt, "and one of those in which no other artist could compete with him. A foreground runs all across the front, from the centre of which rises a family of those elegantly pencilled trees which he was so fond of introducing, and which run up nearly to the top of the picture, and divide it into two compartments in front, which, however, blend into one sweet whole in the distance. On the left, in the middle distance, there is a little hill rising a little as if to overlook the scene, clothed with a rich garment of trees, and crowned with a diadem of buildings; on the right is a bit of still water, spread out as if for a mirror; and all beyond is a receding distance blending with the sky, which seems descending on purpose to meet it" (*Beauties of the Dulwich Gallery*, p. 75). "One of the most genuine Claudes I know," says Ruskin; adding, however, that it departs from the truth of nature in which the "extreme distance of large objects is always characterised by very sharp outline." "The distance on the right is as pure blue as ever came from the palette, laid on thick; you cannot see through it; there is not the slightest vestige of transparency or flimsiness about it, and its edge is soft and blunt. Hence, if it be meant for near hills, the blue is impossible, and the want of details impossible, in the clear atmosphere indicated throughout the whole picture. If it be meant for extreme distance, the blunt

edge is impossible, and the opacity is impossible" (*Modern Painters*, vol. i., pt. ii., sec. iv., ch. 2).

206. Infant Christ Sleeping.

School of MURILLO (Spanish: 1618-1682). *See* 187.

The Child, about two years of age, nude, lies on white pillows. The right hand bent away from the body; the left rests on the hip; the left leg lying across its fellow. A red curtain, looped up on each side. Canvas: 1 ft. 10½ in. × 2 ft. 8½ in.

Passavant, who accepted the picture as a genuine Murillo, praised its "exquisite colouring."

207. St. Catherine of Alexandria.

VENETIAN SCHOOL.

The Saint, a whole length figure, is seated in front; fair hair, with a crown on it; brown dress, with white mantle on her knees. She leans on a wheel, and holds a palm-branch in her right hand. Canvas: 4 ft. 2½ in. × 3 ft. ½ in.

"A figure full of expression, most correctly drawn and painted with uncommon spirit" (Desenfans, who attributed it to Paolo Veronese). "A good and, I should think, a genuine picture" (Mrs. Jameson). "A pasticcio, painted in imitation of Palma Giovane and Titian" (Richter).

[*Pasticcio*—a pasty or hotchpotch—is a technical term—as in music for a pot-pourri—so in painting for a picture or design made up of fragments pieced together or copied with modification from an original, or in imitation of the style of another artist.]

208. A Mountain Path.

JAN BOTH (Dutch: *b.* about 1610, *d.* 1652). *See* 8.

In the centre of the foreground a brook; high trees on the right. A sandy mound is crowned by a huge Tor. Behind this, a line of hills; a road on the left leads into a plain. On it peasants travelling, two on donkeys, one driving a cow. In the centre, two men, who lead and drive a white horse across the stream. Clear sky, with clouds over the hills. Signed 'Both." Canvas: 2 ft. 4 in. × 3 ft. 7 in.

"A rich, carefully executed picture, of great clearness in the evening light" (Waagen). "Of extraordinary power in its colouring; Jan Both appears here rather as a Dutch painter than as a follower of Claude Lorrain. Probably an early work" (Richter).

209. Venus and Adonis.

Copy after TITIAN (Venetian: 1477–1576). *See* 198.

Venus undraped, with her back turned towards the spectator, seated on a bank, embracing Adonis, who stands in the centre and turns away from her; on the right three hounds; on the left, in the background, Cupid sleeping. Cloudy sky. Canvas: 5 ft. 9½ in. × 6 ft. 2 in.

Venus is endeavouring to detain Adonis, but the young huntsman, clad for the chase, is eager to be off with his hounds and his spear. The enamoured goddess caresses him, but the god of love is asleep, with his bow and quiver hanging idly:—

> Rose-cheek'd Adonis hied him to the chase;
> Hunting he loved, but love he laughed to scorn;
> Sick-thoughted Venus makes amain unto him,
> And like a bold-faced suitor 'gins to woo him.

Our picture is one of many versions of a favourite subject. Another is in the National Gallery (No. 34). When Canova visited England in 1815–6, he came to see the Dulwich Gallery, then recently opened, and he told Mr. Baugh Allen, the Master of the College, that "he had seen many pictures of the same subject by Titian but none more worthy of the master." Others will perhaps think differently. The original picture, of which ours is a late copy, is in the Museum of the Prado at Madrid. It was sent to Philip II. of Spain in 1554 as a pendant to a "Danaë," and was commended by Titian to his royal patron in very material fashion. "If in the Danaë," he wrote, "the forms were to be seen front-wise, here was occasion to look at them from a contrary direction—a pleasant variety for the ornament of a *camerino*."

210. The Edge of a Wood.

J. VAN RUYSDAEL (Dutch: 1628–1682). *See* 105.

In the foreground, old oak-trees; on the right, a wood of beeches; two roads lead towards the middle ground. In the background, low trees and bushes; beyond these a meadow; in the meadow a shepherd with sheep; on the road, in the foreground, a horseman and a sportsman on foot, followed by three hounds; other figures behind. In the distance is seen the cupola of the Huis ten Bosch. Cloudy sky. Signed "R." Canvas: 3 ft. 10 in. × 5 ft. ¼ in.

"Prominent both for its size and for its mastery of painting, this picture impresses the spectator with a sense of the sombre force of nature. Those primæval oaks, gnarled and storm-beaten, seem to stand as stern sentinels at the gates of the forest, into whose dark glades the eye searches, vainly

endeavouring to penetrate its gloom. To the Dutchman they must have suggested the strong wooden walls which kept watch and ward over his posts and dykes, or asserted the supremacy of his country's flag in many a well fought fight in foreign seas. With all its sternness, Ruysdael has kept clear of the savagery of nature in which Salvator Rosa seemed to find a fierce delight; deep velvety mosses clothe his tree trunks, and the foliage has all the rich softness peculiar to the climate of Holland" (Henry Wallis, *Magazine of Art*, vol. 4, p. 222). The picture was at one time attributed to Wynants (No. 168 in Smith's Catalogue), but at an earlier time to Ruysdael, whose signature it bears. "It is not to be denied, however," says Dr. Richter, "that the influence of Wynants prevails in some parts, especially in the foreground. The figures are by Adrian van de Velde; the picture, therefore, must have been painted before the year 1672, the date of that painter's death."

211. Infant St. John with a Lamb.

School of MURILLO (Spanish: 1618–1682). *See* 187.

St. John sits on the ground on the right, clad in a sheepskin and red mantle; a cross in his right hand; the lamb on the left; behind are a rock and a landscape. Canvas: 1 ft. 11½ × 2 ft. 8 in.

Painted in imitation of Murillo, whose studies of Christ or St. John with a lamb are of frequent occurrence. "At Seville, where it is an Easter custom for each family to purchase a lamb for the holiday feast, many a dark-eyed urchin, playing in the sunshine with his Paschal pet, attracts the eye of the lover of art, as the type and representation of the children painted by Murillo" (Stirling, *Annals of the Artists of Spain*, iii, p. 1084).

212. Europa Riding on the Bull.

After GUIDO RENI (Bolognese: 1575–1642). *See* 204.

Three-quarter-length figure, life-size, seen full face; white low dress, yellowish mantle; Europa puts her right arm round the neck of the bull, whose head and neck are wreathed with flowers; below, the sea; blue sky. Canvas: 3 ft. 8½ in. × 2 ft. 10 in.—Engraved by Bartolozzi.

Few subjects from classical mythology were so popular with the Italian painters as this of Jupiter, enamoured of Europa, a Phoenician princess, transforming himself into a white bull and mingling with her father's herds. The princess, struck by the beauty and gentleness of the animal, ventured to seat herself upon his back, when the bull walked with her to the sea, and plunging in swam with her to the Island of Crete. The pictorial

possibilities of the subject appealed strongly to the artists when their imagination turned, on the Revival of Learning, to classical themes, and there are few galleries which do not contain versions of it. Tennyson appropriately, therefore, makes it the subject of one of the vignettes in his *Palace of Art*:—

> Or sweet Europa's mantle blew unclasp'd
> From off her shoulder backward borne:
> From one hand droop'd a crocus: one hand grasp'd
> The mild bull's golden horn.

This subject was a favourite one with Guido, who is known to have repeated it several times, and various copies are also recorded. "Which," says Desenfans, "rendered us extremely cautious in the purchase of this picture [No. 5 in his Catalogue]; but after the strictest inspection, and having consulted two able friends, we were induced not to miss this, from the certainty of its being an original which could never be doubted, since it has all those requisites essential to characterize and distinguish the original from the copy. An able artist may make a copy which will approach to originality, but it will never have that freedom and spirit which are in this, and which constitute a good picture, because in copying he is restrained and cannot proceed and colour with as much fire as if he were painting a picture of his own. What are besides the characteristics of an original figure?—the outline, no doubt, the extremities, hands and feet, which it is so difficult for an artist to paint, and which none but the greatest painters have been able to execute well; let any judge examine the hands of Europa, and say whether they are not painted by Guido?" Desenfans does not, however, tell us the *provenance* of the picture.

The original version of the subject by Guido went, according to Malvasia, to Venice. There are versions in many galleries; our picture corresponds entirely with the one in the Hermitage Gallery at St. Petersburg.

213. The Destruction of Niobe's Children.

G. POUSSIN (Roman: 1613–1675). *See* 30.

In the foreground, Niobe and her children, several of whom are pierced by the arrows; on the left, high trees; in the centre, a river; behind it, on the right, rocks with a waterfall; a village on the left; in the middle distance Apollo and Diana are seen in the air, discharging their arrows; evening sky, with a few clouds. Canvas: 3 ft. × 4 ft. 4¼ in.

The story of Niobe who boasted of the number and beauty of her children against Leto, who had only two, and of the slaying of Niobe's children by these two (Apollo and Diana), was often used by the Italian painters as material for a picture. It may well have been rendered the more popular by the excavation at

Rome in 1583, which unearthed the famous statues of Niobe's children now in the Uffizi Gallery at Florence. "Very clever," said Dr. Richter, of our picture, "especially in the design of the figures; those, however, of Apollo and Diana may be attributed to Nicolas Poussin." Ruskin, on the other hand, did not believe the picture to be a genuine work by G. Poussin, and criticises it severely in *Modern Pictures* (vol. i., pt. ii., sec. iv., ch. 2).

214. Isaac Blessing Jacob.

JAN VICTORS (Dutch: *b.* 1620, *d.* after 1672).

Victors, a native of Amsterdam, was a pupil of Rembrandt, whose style he imitated in historical and Biblical subjects on a large scale. He was more successful in portraits and genre-pictures of smaller size; of the former, there is a good example in the Louvre ("Young Girl at a Window"); of the latter, in the National Gallery ("The Village Cobbler").

On the right, Isaac is sitting in a bed, on which is a reddish-brown coverlid; he is seen full face. Jacob, in a rich violet dress, kneels before him; he has on his back a quiver with arrows; near him a table with meat on it. Opposite him, on the left side of Isaac, is Rebecca standing. On the left, in the background, a woman is looking in through an open door. The figures are life-size. Canvas: 2 ft. 3 in. × 6 ft. 6½ in.

At one time ascribed to Rembrandt. This picture is much damaged by re-painting, but in those parts where the original colour is still to be traced, for instance in the quiver on the back of Jacob, it clearly betrays (according to Dr. Richter) the style of J. Victors, to whom Mrs. Jameson had attributed the picture. Rembrandt treated the same subject in one of his finest pictures, dated 1656, which is now in the Gallery at Cassel; this picture was imitated not only by Victors, but also by other scholars of Rembrandt — Lievens, Bol, Backer, Flinck, Eckhout, S. Koninck, and de Gelder.

215. A Classical Seaport at Sunset.

CLAUDE (French: 1600–1682). *See* 53.

A slightly agitated sea; on the right, a rocky bank with high trees, a tower and a temple. In the middle distance, a seaport and a mountain. On the left, in the foreground, a large ship and two boats; two men standing on the shore. Canvas: 2 ft. 4¼ in. × 3 ft. 2 in.—Engraved by R. Cockburn. Princess Victoria Series, iii.

One of the sunset pictures, called sometimes "Golden Claudes," to distinguish them from the morning landscapes, such as its companion (No. 205), which are styled "Silver Claudes."

216. Soldiers Gambling.

SALVATOR ROSA (Neapolitan: 1615–1673). *See* 137.

In the foreground a group of four figures: one on the right, in a yellowish coat, helmet and cuirass, stands leaning on a long stick. Opposite him two others throwing dice; a third, in armour, stands behind, leaning over them. Dark sky. Signed "Rosa." Canvas: 2 ft. 5 in. × 1 ft. 11½ in.—Engraved by R. Cockburn. Princess Victoria Series, iii.

This picture—"very spirited," said Waagen, "and in a deep glowing tone"—is a study for the large picture in the Hermitage Gallery at St. Petersburg. "The spirit with which the different figures are treated dignifies the subject. The characteristic air of the one who is looking on—upright, firm, self-poised, Roman—is truly admirable" (Hazlitt).

217. Village near a Lake.

School of G. POUSSIN (Roman: 1613–1675). *See* 30.

On the right, a lake; behind it a village, with a castle; steep mountains in the background; on the left, in the foreground, three figures reposing; another to the right on the shore of the lake; clear evening sky, with a few clouds. Canvas: 1 ft. 6½ in. × 2 ft. ¾ in.

218. An Evening Landscape.

After RUBENS (Flemish: 1577–1640). *See* 1.

On the right, trees and a village, before which, in the foreground, a shepherd playing the flute, and sheep; in the middle distance, a brook; in the background, hills. Evening sky, with dark clouds. Panel: 1 ft. 6 in. × 1 ft. 4½ in.

"An eloquent landscape," says Hazlitt, "—a shepherd piping his flock homewards through a narrow defile, with a graceful group of autumnal trees waving on the edge of the declivity above, and the rosy evening light streaming through the clouds on the green moist landscape in the still lengthening distance."

219. Italian Mountainous Landscape.

HERMAN SWANEVELT (Dutch: 1620–1690). *See* 11.

In the foreground, on the left, a river, crossed by an arched bridge; a rocky bank beyond; on the top of it a house with a

tower amongst trees. On the right, high trees and mountains in the distance. People travelling on the road and over the bridge. Clear blue evening sky. Signed "H. Swanevelt F Paris," and dated indistinctly 1675(?) Canvas: 1 ft. $2\frac{1}{2}$ in. × 1 ft. 9 in.

This and No. 136 are companion pictures. The date inscribed on this picture is of some importance for the history of this artist's life; it is apparently 1675.

220. Embarkation of St. Paula from Ostia.

CLAUDE (French: 1600–1682). *See* 53.

In the foreground, magnificent palaces surrounded by canals, with a view of the sea; ships and boats ashore. St. Paula, and her daughter Eustochium, taking leave of friends and embarking in a boat; evening sun in the distance. Inscribed on two stones: "Porto de Ostia, Claudio Imp(eratore)." "Inbarco di Santa Paula" ("Harbour of Ostia, under the Emperor Claudius." "Embarkation of St. Paula"). Canvas: 1 ft. $7\frac{5}{8}$ in. × 1 ft. $3\frac{1}{2}$ in. Engraved by R. Cockburn.

St. Paula, a Roman lady, was born in 347. At the inducement of her friend St. Jerome, she left Rome to live in retirement at Bethlehem where she died in 404. Claude makes her embark at Ostia, where a new harbour, called Portus Augusti, had been constructed in the reign of the Emperor Claudius (41–54). The original version of this picture was one of eight commissioned by Philip IV. of Spain and now in the Prado at Madrid. It was probably the report of Velazquez who was in Rome in 1649–50 that induced Philip to give the commission to Claude. There are three replicas (in this Gallery and in the collections of the Duke of Wellington and Sir Francis Cook). It was at about the time of Philip IV.'s commission, according to Baldinucci, that Claude, annoyed by constant forgeries, determined to form an album containing sketches of all works produced by him—the famous *Liber Veritatis*; the present subject is No. 49 therein. Our picture was once in Prince Rupert's collection (No. 60 in Desenfans's Catalogue).

221. Portrait of a Young Man.

School of REMBRANDT (Dutch: 1606–1669). *See* 99.

Turned to the left, full face, long fair hair, short moustache, about twenty-five years of age; black cap, white undergarment, reddish-brown coat lined with fur; hands not visible; dark background. Canvas: 2 ft. $5\frac{1}{4}$ in. × 2 ft.

"The picture not well preserved. Painted by a pupil or imitator of Rembrandt" (Dr. Richter). It used to be called

" Portrait of Wouwermans by Rembrandt " and was highly esteemed by Hazlitt: " Nothing can be richer than the colouring, more forcible and masterly than the handling, and more consistent and individualized than the character of the face. It is one of those portraits of which it is common to say—' that *must* be a likeness ' " (*Beauties of the Dulwich Gallery*).

222. Two Peasant Boys and a Negro Boy.

MURILLO (Spanish: 1618–1682). *See* 187.

On the right, a boy sitting on the ground and holding a cake; opposite him, a negro boy, carrying a jug on his left shoulder, asking in vain for some of the cake; on the left, a younger boy, laughing, and pinching the negro's leg; a jug and a basket in front; mountains in the distance; cloudy sky. Canvas: 5 ft. $2\frac{3}{4}$ in. × 3 ft. 5 in.—Engraved in mezzotint by Say. Princess Victoria Series, iii.

See No. 224 below.

223. The Infant Samuel.

Sir JOSHUA REYNOLDS, P.R.A., (English: 1723–1792). *See* 102.

A boy with curly chestnut hair and bare shoulders, stands in profile facing towards the left. His right hand is advanced, his left is engaged in holding together his white drapery; over both arms a dark brown mantle is passed. Canvas: 2 ft. $5\frac{1}{4}$ in. × 2 ft.—Princess Victoria Series, ii.

The prophet Samuel, on receiving his call, eagerly lifts his face to the supernatural light which streams in from above. This, rather than the picture in the National Gallery (No. 162), fits the description which Hannah More gave after a visit to Sir Joshua's studio in 1776. " I wish," she wrote to her sister, " you could see a picture Sir Joshua has just finished of the prophet Samuel on his being called. The gaze of young astonishment was never so beautifully expressed. Sir Joshua tells me that he is exceedingly mortified when he shows this picture to some of the great; they ask him who Samuel was. I told him he must get somebody to make an oratorio of Samuel, and then it would not be vulgar to confess they knew something of him. I love this great genius for not being ashamed to take his subjects from the most unfashionable of books." Reynolds was fond of this particular subject, and repeated it several times. " I do not know," wrote Mr. Lecky, " whether Reynolds's ' Infant Samuel ' is an original conception. If it is, I think it must be the one religious type in art which England has given to the world."

224. Two Spanish Peasant Boys.

MURILLO (Spanish: 1618–1682). *See* 187.

A poorly-dressed boy sits on the ground, two bats and two balls before him, a pointer in his right hand. He looks laughingly at a boy, standing on the left, with a jug in his right hand, and bread in his left hand, at which he is munching; a dog at his feet. In the back, on the right, a building; on the left, cloudy sky. The background probably not finished. Canvas: 5 ft. $3\frac{1}{4}$ in. × 3 ft. $5\frac{1}{4}$ in.—Engraved in mezzotint by Say. Princess Victoria Series, ii.

This and No. 222, companion pictures, are among the most celebrated in the Gallery. Though in some parts the colours possess less transparency than is usual with the master, they are fine examples of Murillo's spirited rendering of low life as he saw it. There are similar pictures in the Munich Gallery. It may interest and perhaps amuse the spectator to read two sharply contrasted estimates of the pictures by famous writers. "The triumph of this Collection," said Hazlitt, "and almost of painting. In the imitation of common life, nothing ever went beyond it, or, as far as we can judge, came up to it. A Dutch picture is mechanical, and mere *still life* to it. But this is life itself. The boy at play on the ground is miraculous. It is done with a few dragging strokes of the pencil, and with a little tinge of colour; but the mouth, the nose, the eyes, the chin, are as brimful as they can hold of expression ,of arch roguery, of animal spirits, of vigorous, elastic health. The vivid, glowing, cheerful look is such as could only be found beneath a southern sun. The fens and dykes of Holland (with all our respect for them) could never produce such an epitome of the vital principle. The other boy, standing up with a pitcher in his hand, and a crust of bread in his mouth, is scarcely less excellent. His sulky, phlegmatic indifference speaks for itself. The companion to this picture, 222, is also very fine. Compared with these imitations of nature, as faultless as they are spirited, Murillo's Virgins and Angels, however good in themselves, look vapid, and even vulgar." And elsewhere Hazlitt says of the present picture: "The merit of these two faces consists in the absolute, the undisguised, and unadorned truth of their expression, and its wonderful force and richness; and also in the curious characteristicness of it. By the *truth* of expression, I mean the fidelity with which the painter *has* represented what he *intended* to represent; and by its characteristicness, I mean the adaptation of that expression to the circumstances. The persons represented are of that class and condition of life in which the *human* qualities of our nature scarcely develop themselves at all—in which man can scarcely be regarded in any other light than the most sagacious of the *animal* tribe of

beings. Accordingly, the expressions of these boys respectively —rich, varied, and distinct as they are—are almost entirely animal. There is nothing in the least degree *vulgar* about them; for vulgarity is a quality dependent on a certain state of society; and these have no share in society, and are consequently without any of its results, good or bad. In fact, their wants and feelings are merely animal, and the expressions which these give rise to are correspondent. The delight of the one is that of the happy colt, sporting on its native common; and the sulkiness of the other is that of the ill-conditioned cub, growling over its food. At the feet of the boy who is eating, stands a dog, looking up expectantly; and there is nearly as much expression in *his* countenance as there is in either of the others. I would not lay much stress on this, but does it not seem to have been introduced purposely, that we might compare the expression of this *third* animal with that of the two others, and see that they are all animal alike, and that they are all intended to be so?" (*Beauties of the Dulwich Gallery*, p. 88.)

"Go into the Dulwich Gallery," writes Ruskin on the other hand (whose description, by the way, shows that he was writing from memory, not quite accurately, and confusing the two pictures), "and meditate for a little over that much celebrated picture of the two beggar boys, one eating, lying on the ground, the other standing beside him. We have among our own painters one who cannot indeed be set beside Murillo as a painter of Madonnas, for he is a pure naturalist, and, never having seen a Madonna, does not paint any; but who, as a painter of beggar or peasant boys, may be set beside Murillo, or anyone else—W. Hunt. He loves peasant boys, because he finds them more roughly and picturesquely dressed, and more healthily coloured, than others. And he paints all that he sees in them fearlessly; all the health and humour, and freshness and vitality, together with such awkwardness and stupidity, and what else of negative or positive harm there may be in the creature; but yet so that on the whole we love it, and find it perhaps beautiful, or if not, at least we see that it is capable of good in it, rather than of evil; and all is lighted up by a sunshine and sweet colour that makes the smock frock as precious as cloth of gold. But look at those two ragged and vicious vagrants that Murillo has gathered out of the street. You smile at first, because they are eating so naturally, and their roguery is so complete. But is there anything else than roguery there, or was it well for the painter to give his time to the painting of those repulsive and wicked children? Do you feel moved with any charity towards children as you look at them? Are we the least more likely to take any interest in ragged schools, or to help the next pauper child that comes in our way, because the

painter has shown us a cunning beggar feeding greedily? Mark the choice of the act. He might have shown hunger in other ways, and given interest to even this act of eating, by making the face wasted, or the eye wistful. But he does not care to do this. He delighted merely in the disgusting manner of eating, the food filling the cheek; the boy is not hungry, else he would not turn round to talk and grin as he eats. But observe another point in the lower figure. It lies so that the sole of the foot is turned towards the spectator, not because it would not have lain less easily in another attitude, but that the painter may draw, and exhibit, the grey dust engrained in the foot. Do not call this the painting of nature; it is mere delight in foulness. The lesson, if there be any, in the picture, is not one whit the stronger. We all know that a beggar's bare foot cannot be clean; there is no need to thrust its degradation into the light, as if no human imagination were vigorous enough for its conception" (*Stones of Venice*, vol. ii.). John Evelyn would apparently have agreed rather with Ruskin than with Hazlitt; if (as is probable) the following remark on the sale of Lord Melford's effects at Whitehall on April 21, 1693, refers to one of our pictures: "Lord Godolphin bought the picture of the boys, by Morillio, the Spaniard, for eighty guineas. Deare enough." In Desenfans' Catalogue of 1786 there are two pictures of "Spanish Peasants" by "Morillio," valued at £126 the pair, but the sizes (5 ft. × 6 ft. 3 in.) do not agree with ours, which were Nos. 177 and 178 in his Catalogue of 1802.

225. Holy Family.

After N. POUSSIN (French: 1594–1665). *See* 101.

On the right, the Madonna, seated, with the infant Christ in her lap; on the left kneels St. Elizabeth, holding the infant St. John on her knees; St. Joseph, in prayer, standing behind the group. Rocky landscape, with buildings in the background; blue sky, with grey clouds. Canvas: 2 ft. $1\frac{1}{2}$ in. × 1 ft. $6\frac{7}{8}$ in.

226. St. Martina and the Idols.

PIETRO DA CORTONA (Roman: 1598–1669).

Pietro Berrettini, known under the name of Pietro da Cortona, was born at Cortona, in Tuscany. His father, Giovanni Berrettini, was a tailor. He received his primary instruction from his uncle, Filippo Berrettini, and from Andrea Comodi, a Florentine painter, who then lived at

Cortona. It was with him that Pietro went to Florence, and, when not yet fifteen years old, to Rome, where he entered the studio of Baccio Ciarpi of Florence, in order to study the antique and the works of Raphael, Michelangelo, and Polidoro da Caravaggio. Cardinal Sacchetti became his protector, and introduced him to Pope Urban VIII. (Barberini). He worked for twelve years at the frescoes of the Palazzo Barberini, which are considered to be his *chefs-d'œuvre*. He visited Lombardy, the Venetian States, and painted at the Pitti Palace in Florence, and was afterwards exclusively employed in Rome, where he was knighted by Pope Alexander (1665–7). "Pietro," says Lanzi, "chose Trajan's column as his favourite study; and from it may have drawn his heavy proportions, and the appearance of strength and robustness, that characterise even his female forms and his children. He is reckoned the inventor and chief artist of a style which, in the opinion of Mengs, combines facility with taste." His colouring is pleasing, his chiaroscuro agreeable. He was celebrated as an architect, especially of façades, no less than as a painter; and with Bernini, established the Baroque style of the 18th century. "The judicious division of his historical compositions (continues Lanzi), which derives aid from the architecture, that skilful gradation by which he represents the immensity of aerial space, his knowledge in the art of shortening what is seen from below, that play of light seemingly celestial, that symmetrical disposition of his figures, are things which enchant the eye and fascinate the soul. It is true that this manner does not always satisfy the mind; for, intent on gratifying the eye, it introduces useless figures, in order that the composition may not be deficient in the usual fulness; and, for the sake of contrast, figures in the performance of the gentlest actions are painted as if the artist was representing them in tournament or battle. Gifted by nature with facility of genius and no less judgment, Barrettini either avoided this extravagance, or did not carry it to that absurdity which in our times [*c* 1800] has marked his followers from the usual tendency of all schools to overcharge the characteristics of their master."

The Saint, seen in full face, kneels on the steps outside a temple; her face is uplifted to heaven, her hands crossed; an outline nimbus surrounds her head; golden-coloured dress, white skirt and sleeves, blue cloak. On the left, a tripod lies on the ground, with fire in it; behind, a man falling down. On the right, the Emperor Alexander Severus, with wild looks, his head covered with a mantle, and surmounted with a laurel wreath. Four other persons around him. In the distance, on the right, a temple under a tree, and an obelisk, with blue

sky above. Five angelic heads on clouds looking down on the Saint. Canvas: 3 ft. 9 in. × 2 ft. 9¾ in.

This picture, often repeated by the artist, is closely connected with one of the interests of his life. At the foot of the Capitoline Hill, on the left hand as one descends from the Ara Coeli into the Forum, there stood in ancient times a small chapel dedicated to St. Martina. The Emperor Alexander Severus had, according to her legend, wished to force her to sacrifice to the gods; but when she entered the temple of Apollo, and had made the sign of the cross, the statue of the god was overthrown, with a part of the edifice, the ruins of which crushed the priests and the people. In 1634 the body of St. Martina was discovered beneath the chapel dedicated to her—a discovery treated with great exultation. The Pope, Urban VIII., composed hymns in her praise, and his nephew, Cardinal Francesco Barberini, caused the chapel to be rebuilt, and commissioned Pietro da Cortona to do the work. The artist threw himself whole-heartedly into it, and became a devotee of the Saint. He called the Church his daughter; he erected the subterranean chapel of St. Martina at his own cost, painted an altar-piece with the story of her triumph over the idols, and at his death bequeathed his whole fortune to the church, SS. Martin and Luca, in which the artist was buried. Our picture is a version, on a reduced scale, of the altar-piece. Other versions are in various foreign galleries—the Louvre, the Pitti at Florence, and the Sciarra Palace at Rome.

227. The Adoration of the Magi.

NICOLAS POUSSIN (French: 1594–1665). *See* 101.

On the left the Madonna, seated, with the infant Christ in her lap, and St. Joseph; in front of them, the three kings and others in adoration; behind them an antique building in ruins, with a wooden hut built into it. In the background, on the right, the attendants of the kings with horses and camels; blue sky with grey clouds. A composition of nineteen figures. Canvas: 4 ft. 2 in. × 4 ft. 4¼ in.

This subject, which the Florentine and Flemish painters treated with much gorgeous embellishment, is here rendered by Poussin with simplicity and almost severity, though the points of essential symbolism in the legendary conception are retained. The scene is laid in a stable which has been built amid the ruins of a Roman temple—a symbol of the triumph of Christianity over paganism. The manifestation is made alike to Jews (the Shepherds) and Gentiles (the Magi). One of the latter is, as always, black; the Christian dispensation including all people and races.

Our picture is a replica, or perhaps an ancient copy, of the original in the Louvre (of larger size), which was painted by Poussin at Rome in 1653 for M. de Mouroy, and was engraved by Ant. Morghen and by Avice. Our version is probably the one which was sold in the collection of Sir Joshua Reynolds in 1795 for 500 guineas, and in that of H. Phillips, 1798, for 270 guineas.

228. Virgin with the Infant Christ and St. John.

After ANDREA DEL SARTO (Florentine: 1487-1531).

Andrea del Sarto was born at Florence. In documents, his full name is given as being Andrea d'Agnolo di Francesco di Luca di Paolo del Migliore. His father Agnolo, a tailor (*sarto*), placed him at first as an apprentice with a goldsmith; but he soon entered the studio of Gian Barile, a mediocre painter, who recommended him as a pupil to Piero di Cosimo in 1498. A. del Sarto then studied the works of Masaccio at the Brancacci chapel, the cartoons of Leonardo and Michael Angelo, and educated himself under the influence of Fra Bartolomeo. He worked at first as an independent master with Francia Bigio. In 1512 he married Lucretia del Fede, whose portrait can be recognised in his later pictures of the Madonna. In 1518 he was at Paris in the service of King François I., but had returned again to Florence in 1519, where he died of the plague, January 22, 1531. Being very popular and appreciated, he executed a great number of paintings, especially pictures of the Madonna. His pupils were Francesco Salviati, Giorgio Vasari, Andrea Squazella, Giacomo da Pontormo, and Nannoccio. Domenico Puligo, Marco Antonio, Francia Bigio were his imitators and assisted him at his works.

The pictures in our Gallery (this and No. 257) are copies. In his original work there is "that peculiar softness, harmony and delicacy of colouring which the Italians call "*morbidezza*." The characteristic of his art—"all is silver-grey, placid and perfect"—and the pathos of his life are familiar to all who know their Browning.

The Virgin seated, holding the infant Christ on her lap; on the right, the infant St. John, with the cross; his head and left shoulder are alone visible. The Madonna is dressed in a pink garment and blue-green mantle, grey sky in the background. Outline nimbi round the heads. The figure of the Virgin is three-quarter-length, less than life-size. Panel: 2 ft. $8\frac{1}{8}$ in. × 2 ft. $1\frac{1}{4}$ in.

This picture is an ancient copy, by an unknown scholar, after the pictures No. 1146 in the Uffizi at Forence, and No. 388 in the

Prado at Madrid (where, however, the figure of St. John is wanting).

229. The Inspiration of Anacreon.

NICOLAS POUSSIN (French: 1594–1665). *See* 101.

On the right the poet, clad in red drapery, kneeling and drinking from a cup, which Apollo presents to him; the god is nude, his hair adorned with laurels; at his feet a lyre and a vase; on the left, the Muse, Euterpe, with a flute; two winged infant boys, floating about her and scattering flowers; another over the poet, carrying two laurel wreaths. In the background, to the right, steep rocks; blue sky, with grey clouds to the left. Canvas: 3 ft. $1\frac{3}{4}$ in. × 2 ft. $4\frac{7}{8}$ in.

Ruskin cites this picture as an instance of Poussin's backgrounds. "full of light, pure in conception, majestic in outline, graceful in detail, and in every way instinctive and delightful"; and elsewhere notes the beauty of the Muse leaning against the tree (*Modern Painters*, vol. i., vol. v.).

230. Virgin, Infant Christ, and St. John.

ANNIBALE CARRACCI (Bolognese: 1560–1609).

Annibale, born at Bologna, was brother of Agostino Carracci (No. 255). Although destined at first for his father's trade of tailor, he chose to become a painter under the guidance of his cousin, Lodovico Carracci (No. 162), who was his only teacher. He studied the works of Correggio at Parma, and at Venice was acquainted with Tintoretto and Paolo Veronese. After having worked in Bologna for about twenty years, he was called to Rome in 1600 by the Cardinal Odoardo Farnese, where he decorated the Palazzo Farnese with frescoes, working at them for eight years. Deeply mortified by the small payment he received for his labour, 800 scudi (= crowns), he went to Naples for rest, but died shortly afterwards in Rome, and was interred near Raphael in the Pantheon. The paintings of Annibale Carracci in the Palazzo Farnese are not only his principal works but also the most important productions of the Bolognese School. They combined masterly freedom of design with an harmonious effect of colouring. The influence of Titian and P. Veronese, of Correggio and Parmigiano, alternately appear to have prevailed in Annibale Carracci's works.

A small, beautifully-finished cabinet picture. The Virgin seated on the ground, violet dress and blue mantle. The infant Christ

stands on the ground and clasps his mother around the neck. He wears a short yellow tunic. On the left St. John, looking towards the Madonna. A dark-foliaged background. Panel: 10 in. × 7¾ in.

231. Boys in a Landscape.

VENETIAN SCHOOL.

Two boys in the foreground near a large vase and a Hermes; a group of four others behind in a meadow; in the distance a hill; blue sky. Canvas: 8½ in. × 1 ft. ⅝ in.

"An exquisite picture and painted by N. Poussin" (Denning). "A pleasing and attractive sketch, painted in the manner of Schiavone" (Richter).

232. St. Peter and St. Francis.

LODOVICO CARRACCI (Bolognese: 1555 – 1619).
See 162.

Two whole-length figures standing opposite each other; St. Peter on the left, with the key; St. Francis on the right, looking with devotion at the crucifix in his arms. Hills and trees in the distance, and blue sky. Copper: 9 in. × 7 in.

"Of glowing colour and good impasto; deep in tones, and of smooth forms. Painted under the influence of Schedone and Correggio" (Richter).

233. A Locksmith.

RIBERA (Neapolitan: 1588–1656).

Jusepe de Ribera, called Spagnoletto, was born at Jativa (now San Felipe), near Valencia, in Spain. After receiving early artistic direction from F. Ribalta, he went to Rome, where he studied under Caravaggio. When twenty years of age he went to Parma, to study the works of Correggio, but soon gave up the imitation of that master's style. In Naples he married the daughter of a picture-dealer, through whom his pictures soon became famous. The Spanish Viceroys of Naples, Conte de Monterey and Juan d'Austria, and also the Pope, conferred honours upon him. He was elected a member of the Roman Academy of St. Luke in 1630. He died at Naples. Although a Spaniard by birth, Ribera, as follower of Caravaggio, must still be regarded as belonging to the "Naturalistic" School, which had its seat at Naples and which stood in opposition to the School of Bologna. He mostly represents

the martyrdoms of saints, and old men as anchorites. He combined forcible colour with a free handling of the brush. His light is generally glaring.

Three-quarter-length figure, life-size, turned to the right, the face seen in full; brown felt hat, brown leather doublet, reddish brown sleeves; a lock in his left, a key in his right hand; on his back a knapsack; brownish background. Canvas: 4 ft. 3½ in. × 3 ft. 2½ in.

" Formerly ascribed to Caravaggio, but the effects of light as well as the modelling, especially of the hands, clearly show that this picture was painted by Ribera " (Richter).

234. The Nursing of Jupiter.

NICOLAS POUSSIN (French: 1594–1665). *See* 101.

In the centre of the foreground a satyr, holding the horns of the goat Amalthæa suckling Jupiter, who lies in the lap of a nymph in a blue drapery; another nymph, standing behind her, collects wild honey from a tree; on the right, a fountain-nymph, reclining, and holding an urn; before her, a boy; on the left, goats, near a lake; a hill and blue mountains behind; blue sky with grey clouds. Canvas: 3 ft. 1¼ in. × 3 ft. 10½ in. Inscribed, N.P.—Engraved by Soyer. Reproduced in Denio's *Poussin*, p. 131.

The scenery of the picture is intended to represent the island of Crete, where, according to the Greek myth, Jupiter was reared by the nymphs, Adrastea and Ida. " Adrastea lulled Thee," says Callimachus in the *Hymn to Jupiter*, " in a golden cradle; Thou suckedst the full teat of the goat Amalthæa, and moreover atest sweet honey " (a verse which may be compared with the passage in Isaiah: " Butter and honey shall he eat "). Poussin's representation of this myth in our picture is one of his most admired works; conspicuous for its beauty of design and harmonious colouring. The composition may have been taken from Giulio Romano (engraving by Bari). " The little Jupiter," says Hazlitt, " is beautifully conceived and expressed; and the dignity and ascendancy given to the goats in the picture is wonderfully happy. They have a very imposing air of gravity indeed, and seem to be by prescription ' grand caterers and wet-nurses of the state ' of Heaven!" Ruskin cites the nymph pressing the honey as one of the master's most refined figures; and refers to the background, in contrast with that in Sir Joshua's " Holy Family " (No. 78 in the National Gallery), as showing the value in ideal compositions of specific detail: " Sir Joshua's, owing to the utter neglect of all botanical detail, has lost every atom of ideal character, and reminds

us of nothing but an English fashionable flower-garden, the formal pedestal adding considerably to the effect. Poussin's, in which every vine leaf is drawn with consummate skill and untiring diligence, produces not only a tree group of the most perfect grace and beauty, but one which, in its pure and simple truth, belongs to every age of nature, and adapts itself to the history of all time" (*Modern Painters*, vol. iii., vol. v.).

The picture is No. 208 in Smith's Catalogue, where it is erroneously described as "The Nurture of Bacchus." It was formerly in the possession of M. Blondel de Gagny, by whom it was sold in 1776 for 8,500 francs.

235. The Creation of Eve.

NUVOLONE (Milanese: 1607–1651).

Carlo Francesco Nuvolone, sometimes called Pamfilo, born at Milan, was a son of the painter Pamfilo Nuvolone, a Cremonese artist, who gave him his first instruction. Nuvolone painted at first in the manner of his father, and of other Cremonese artists, under the influence of Camillo Procaccini (1545-1626), taking more especially the works of Giulio Cesare for his model. At a later period he combined his style with the ideals of Guido Reni, to which he owes his popular name of Guido della Lombardia. He settled at Milan, where numerous paintings by him are to be found. Nuvolone had a particular style of his own, the beauties of which lie in the light and colour, not in the drawing. He has been called the Milanese Murillo.

Eve is represented as before she received sight; the Creator, clad in violet dress and blue mantle, takes her by the arm. His left arm is uplifted. Adam lies asleep in the front. A lion is crouching on the left. In the centre a dog and a sheep. In the background on the right are an elephant, a horse, a bull, and other animals. Canvas: 5 ft. $10\frac{3}{4}$ in. × 6 ft. 3 in.

Formerly in the Collection of the Duke of Alva, at the sale of whose pictures (about 1820) it was bought by Peter Carry Tupper, Esq., then Consul at Valencia. Presented to the Gallery in 1845 by the late Martin Farquhar Tupper, Esq., as representative of his father's family. It was then ascribed to Camillo Procaccini; Dr. Richter gave it to Nuvolone.

236. The Triumph of David.

NICOLAS POUSSIN (French: 1594–1665). *See* 101.

In the foreground women and children as spectators; the triumphal procession passes from the right to the left in front

of an antique temple. David, in a red tunic, carries the head of Goliath on a pole, preceded by two trumpeters, and followed by other people. On the left platform of the temple men and women saluting the hero; on the left, a chorus of singing women. Canvas: 3 ft. 10 in. × 4 ft. 9⅝ in.—Engraved by Ravenet.

This picture is celebrated for its richness of composition and delicate colouring. There is also great variety in the different faces. The graceful group of three girls on the left is borrowed from Raphael. On the right, a blue-garbed Jew holds up his hands in wonder. An old man points to his forehead, to indicate to his neighbour the position of the wound. On the left there is a graceful group of three young women with their arms around one another. Three women kneel or sit on the ground: all turn round to see the head of the enemy as it passes them. The prominence given to the bleeding head is criticised by Ruskin (*Modern Painters*, vol. v.). The right-hand corner is filled by a mother and a child; she points gleefully at the head, and turns to rouse the youngster's interest in the scene. It has sometimes been said of Poussin that he composed pictures too much as if they were bas-reliefs. This seems to have been the opinion of Desenfans's friend Le Brun (*see* above, p. viii.), who wrote, on February 25, 1789: "It was my father who sold your 'Triumph of David' to old Vandergutts for 8000 livres. I remember the picture well. Its only fault is that the figures are too much on the top of one another, without enough aërial perspective for me. But I like it much; it is a superb picture." "Vandergutts" was Benjamin van der Gucht, a portrait-painter and picture-dealer, residing in London; died in 1794. The picture (Smith's Catalogue, No. 38) was once in the collections of Lord Carysfort and M. de Calonne.

237. St. Cecilia.

GENNARI (Bolognese: 1633–1715).

Benedetto Gennari, born at Cento, near Bologna, was a nephew and pupil of Guercino. His father, Ercole Gennari, was also a painter. In the year 1672 he went to Paris, where he obtained employment from Louis XIV.; in 1674 he came to England; Charles II. and James II. employed him, the latter especially for altar-pieces in Roman Catholic chapels. He afterwards returned to Italy and lived at Cento and Forli. Gennari died at Bologna. He was the cleverest imitator of Guercino. Most of his works are to be found in the picture gallery at Cento. Besides altar-pieces, he painted portraits. His own portrait is in the National Gallery.

The Saint, standing and turned to the left, plays on an organ. She wears a reddish dress, covered by a yellow cloak, with blue

lining, fastened by a jewel at the throat. She is looking down; a nimbus around her head. Three-quarter-length figure, life-size; dark background. Canvas: 3 ft. 11 in. × 3 ft. 2½ in. —Engraved by R. Cockburn.

"This is a beautiful picture and has always been much esteemed" (Denning). Until 1880 ascribed to Guercino, Gennari's master; "but," said Dr. Richter, "the treatment of lights and shadows is in the style adopted by this pupil." For a note on the subject, *see* No. 2.

238. Rinaldo and Armida.

NICOLAS POUSSIN (French: 1594–1665). *See* 101.

In the foreground on the right, Rinaldo, wearing an armoured breast-plate and shoulder-pieces, lies asleep, resting partly on his shield, which lies under his left arm; his helmet and sword are by his side. Armida, clad in blue and white drapery, bends over him; in her right hand she holds a dagger, which Cupid restrains her from using. Trunks of large trees are behind, also a river and hills. Evening sky. Canvas: 2 ft. 7½ in. × 3 ft. 6 in.—Engraved by J. Audran.

A scene from Tasso's *Jerusalem Delivered*, canto xvii. Rinaldo, lulled to sleep on the border of the Orontes, is discovered by Armida. She prepares to take revenge for the loss of the prisoners whom the warrior has snatched from her. But so lovely does she find her sleeping enemy that she cannot kill him. Love holds her hand to prevent the fatal blow, and wounds her heart instead: *E di nemica ella divenne amante.*

The picture (Smith's Catalogue, No. 286) was painted about the year 1637 for le Sieur Stella (afterwards in the collection of M. de Bois Franc), to whom Poussin, in sending the picture, wrote: "Je l'ai peint de la manière que vous verrez, d'autant que le sujet est de soi mol, à la difference de celui de Monsieur de la Vrilliere, qui est d'une manière plus sévère."

239. The Marriage of St. Catherine.

School of PAOLO VERONESE (Venetian: 1528–1588). *See* 159.

The Virgin enthroned with the nude infant Christ in her lap; on the left, St. Catherine, kneeling, in a white silk dress and brown mantle; an angel kneeling behind her with the emblem of St. Catherine's martyrdom. A cherub with a palm floating above. On the right St. Joseph sitting on steps. Canvas: 3 ft. 7½ in. × 2 ft. 9¼ in.

The mystical marriage of St. Catherine of Alexandria is a very familiar subject in Italian pictures. The saint here wears

a nuptial robe of white satin and a crown. The Virgin holds her left hand in her own, and the infant Saviour places His right hand upon it in token of espousal. This picture is No. 40 in Desenfans' Catalogue, attributed to Paolo Veronese.

240. The Flight into Egypt.

NICOLAS POUSSIN (French: 1594–1665). *See* 101.

On the left, the Virgin, with the infant Christ, who is looking up at a vision of four infant angels carrying a cross, is about to be lifted into a boat by St. Joseph; a ferryman and the ass are in the boat; under the vision, dark clouds; buildings beyond the river, a hilly landscape; on the right a town wall, an obelisk, and a pyramid. Canvas: 3 ft. 8 in. × 3 ft. 1 in.—Engraved by Bartolozzi.

Hazlitt, after describing some of Poussin's pictures of classical mythology, continues: "*The Flight into Egypt* instantly takes the tone of Scripture-history. This is strange, but so it is. All things are possible to a high imagination. All things, about which we have a feeling, may be expressed by true genius." The picture was sold to Mr. Desenfans in 1801 for 160 guineas. He identifies it in his Catalogue (No. 53) with a representation of the subject which is recorded as having been painted by N. Poussin in 1659 or 1661 for Madame de Montmor (afterwards de Chantelou). Desenfans, in describing the picture, calls attention to the appropriateness of all the detail. "On the opposite side of the river we easily distinguish Egypt, by its burnt and barren soil, and by its ruins and pyramids. A group of angels carrying a cross are hovering on the clouds at the moment that St. Joseph lifts from the ground the infant whose profile is only seen; his head is elevated towards heaven, and his looks are fixed on the cross which appears to have riveted his attention. . . . When Mr. Gavin Hamilton, who had passed the best part of his life in collecting for the most celebrated cabinets in Europe, saw and examined this picture, he was so pleased with the colouring that he exclaimed 'it was pure gold and silver.'" Desenfans goes on to talk half in pity, half in anger, of those who found Poussin's art "too severe." Such persons are "more pleased with pictures which resemble the glare of china or the gaudy colours of a fan, and we ought not to be surprised at it for, notwithstanding the acknowledged superiority of wine over milk, a child prefers milk to wine."

241, 243. St. Francis of Assisi; St. Anthony of Padua.

RAPHAEL (Italian: 1483–1520).

Of Raphael Sanzio, or Santi, the most famous of all painters, it has been said that "no renown was ever so unsullied by

reproach, so justified by merit, so confirmed by concurrent opinion, so established by time." His strong power of assimilation, fused by innate love of beauty, led to a width of range and catholicity of taste which have contributed to his almost universal popularity. He was born at Urbino, the son of Giovanni Santi, a painter and poet. His father died when Raphael was only eleven, and it is believed that Timoteo Viti was his first master. He then went to Perugia, and studied under Perugino, whose manner he quickly assimilated. In 1504 he went to Florence, where, with some visits elsewhere to execute commissions, he remained till 1508. By that time his work was celebrated from one end of Italy to another, and in 1508 Pope Julius II. invited him to Rome, where the greater part of the rest of his life was spent. His main employment under Julius was the decoration of the Vatican with his famous frescoes and arabesques. The work was continued under Leo X., who succeeded (1513) Julius, and he was further commissioned to prepare a series of designs for tapestries which were to be executed in Flanders and hung in the Sistine Chapel. These designs are the "Cartoons of Raphael," now in the Victoria and Albert Museum. In 1514 he was appointed architect of St. Peter's, and in the following year director of the excavations among the ruins of ancient Rome. He lived a painter among princes, and a prince among painters—courted by all, but also beloved by all. "His school, consisting," says Vasari, "of some fifty painters, all men of ability and distinction, continued in such unity and concord that all harsh feelings and evil dispositions became subdued and disappeared at the sight of him." An attack of fever, contracted, it is said, among the excavations, terminated his crowded life at the age of 37. The body of "the divine painter" lay in state for three days in the Vatican, and was buried with great solemnities in the Pantheon.

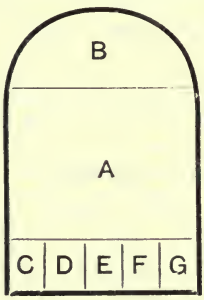
Three periods are to be distinguished in Raphael's style: (1) The "Perugian," down to 1504. A typical work of this period is the "Sposalizio" at Milan. (2) The Florentine, 1504–1508. To this period belong the famous "Ansidei Madonna," in the National Gallery, and the somewhat similar altar-piece of which the little panels in the Dulwich Gallery once formed part. (3) The Roman, 1508–1520; the period of the frescoes and the cartoons.

(241.) The Saint holds a small cross in the right hand; both hands are placed on a red book. On his breast, the marks of the wound in Our Lord's side, the Stigmata, which prove the figure to be of St. Francis of Assisi. Dark background. Panel: $9\frac{1}{2}$ in. × $6\frac{1}{8}$ in.

(243.) The Saint, barefooted and wearing a grey-hooded habit, stands on a light reddish-brown floor. He is represented facing the spectator, holding a stem of lilies in his right hand and a book bound in blue in his left. Dark background. Panel: 9½ in. × 6⅛ in.

These little pictures were originally parts of an altar-piece of which Vasari says: "In the city of Perugia Raphael was commissioned by the nuns of Sant' Antonio of Padua to paint a picture of Our Lady. The Infant Christ is in the lap of the Virgin and is fully clothed, as it pleased those simple and pious ladies that he should be . . . In a lunette above this picture he painted a figure of the Almighty Father, which is extremely fine, and on the predella are three scenes from the history of Christ in very small figures . . . The whole work is without doubt very admirable; it is full of devout feeling, and is held in the utmost veneration by the nuns for whom it was painted. It is very highly commended by all painters likewise."

The altar-piece consisted altogether of seven panels, thus:—



These seven pieces are now widely dispersed—a process which began in 1677, when the nuns sold the picture "to pay their debts, and because the surface was in some parts flaking away."

(A) and (B) were bought in 1677 by a nobleman of Perugia, for a sum of about £500. The picture then passed into the possession of the Colonna family at Rome, and it is often called "the Colonna Raphael." In the 19th century it belonged to Francis II., King of Naples. When he went into exile, it passed into the possession of his factotum the Duke of Ripalda. Its subsequent history (told in detail in *A Popular Handbook to the National Gallery*, 7th Ed.) was curious. Disraeli authorised its purchase for the National Gallery. The French Government outbid the British, but the outbreak of the Franco-German war interrupted the negotiations. Ruskin strongly urged its purchase for this country, but in

vain. Expert opinion had undergone one of the revulsions to which it is subject, and the National Gallery refused it. The price asked was then £40,000. Ultimately it was bought by the late Mr. Pierpont Morgan (at the price, it is said, of £100,000), who for several years lent it to the National Gallery. It is now with his other pictures in New York.

The predella pictures passed into the possession of Queen Christina, and were afterwards in the Orleans Gallery, Desenfans buying our pieces when that Gallery was dispersed. Of the predella panels (C–G)—

(C.) is No. 241.

(D.) Christ on the Mount of Olives, kneeling, and turned to the right. An angel descending towards Him; in the foreground, the three disciples sleeping. In the Burdett-Coutts collection.

(E.) Christ bearing the Cross, followed by two men on horseback, and accompanied by an executioner and two soldiers; on the right, the Virgin fainting; St. John and three women near her. In the collection of Sir William Miles, of Leigh Court, near Bristol.

(F.) The Pietà. Christ dead, lying on the knees of His mother, adored by St. John and Mary Magdalene. In Mrs. Dawson's possession.

(G.) is No. 243, St. Anthony of Padua, the patron saint of the convent for whom the altar-piece was painted.

242. St. Catherine of Siena.

CARLO DOLCI (Florentine: 1616–1686).

Carlo Dolci was born at Florence. His father, Andrea Dolci, a tailor, died when Carlo was four years of age. His mother, Agnese Marinari, gave him a religious education, and placed him in the studio of the painter, Jacopo Vignali. In the year 1648 he became a member of the Accademia del Disegno. He only once left Florence, and that was to go to Innsbruck, in the Tyrol, to paint a portrait, by order of the Grand Duke of Tuscany, at the court of the Archduke Ferdinand Carl of Austria. He was of a very timorous nature, and given to melancholy.

Carlo Dolci painted chiefly Saints, figures, and portraits. His pictures are executed with assiduity and care. His types show a lively taste for beauty, but his conception is sentimental, effeminate, conventional, and devoid of energy, although doubtless intended to express deep religious devotion. Amongst his pupils were: Onorio Marinari, Alessandro Lomi, Bartolomeo Mancini. His daughter Agnese, married to Stefano di Carlo Lomi, imitated him cleverly.

Head of a young nun in adoration, turned to the left. She wears the white veil and black dress of the Order of St. Dominic; a crown of thorns on her head; the eyes cast down; a tear bedews her cheek. The features are those of a portrait. Panel: 9½ in. × 7¾ in.—Princess Victoria Series, i.

Formerly described as a "Mater Dolorosa." Whether Carlo Dolci meant to represent St. Catherine of Siena (*see* No. 252), or merely to embody in a lovely face the sweet affliction of a Dominican nun, must remain doubtful. However that may be, the picture, executed with the greatest care, is generally considered a *chef d'œuvre* of the artist, and it has received a great deal of sympathetic attention from many visitors to the Dulwich Gallery, though others have agreed with Hazlitt that "the expression has too great a mixture of piety and pauperism in it," and is "not altogether spiritual."

243. *See* **No. 241.**

244. Horatius Cocles Defending Rome.

LE BRUN (French: 1619–1690). *See* 202.

In the foreground, the river-god Tiber; opposite him, Cocles fighting; the goddess Minerva hovers over him with a laurel wreath in her right hand, an ensign in her left; Cupid with the torch near her; she floats over the bridge, part of which is being demolished by Romans behind her. In the background, on the right, a Roman town gate; on the left, in the distance, blue mountains; evening sky. Canvas: 3 ft. 11¼ in. × 5 ft. 6½ in.

The picture was painted by Le Brun at Rome when he visited that city in the company of Nicolas Poussin about 1644; the architectural parts of the picture show an exact study of Roman antiquities.

245. Cattle near a River.

CUYP (Dutch: 1620–1691). *See* 4.

On the right, a spot of meadow by the side of a river. Five cows lying down, and a horse standing; a young oak divides this group from the second of the cows—one standing, red, the other lying down; four sheep, and a woman tending them. She wears a blue dress with white sleeves. In the middle distance are seen two men; rocks behind. On the left, a boat on the river. Bright, calm, sunny sky. Signed "A. Cuyp." Canvas: 3 ft. × 3 ft. 10½ in.

Unusually splendid in its harmony; Cuyp's picture, No. 822 in the National Gallery, is of a similar tone of colour. The Dulwich picture was bought by Bourgeois from the collection of

R. Hulse, Esq., in 1806, for 225 guineas. Ruskin points out that the beauty of the general effect is accompanied by some solecisms in detail. Thus, "while the figures on the right are walking in the most precious light, and those just beyond them in the distance leave a furlong or two of pure visible sunbeams between us and them, the cows in the centre are entirely deprived, poor things, of both light and air." And again: "The post at the end of the bank on the left gives numerous radiating reflections or shadows," though "the sun is not apt to cast half-a-dozen shadows at the same time, neither is water usually disposed to reflect one line in six directions." Ruskin assumes accordingly that the shadows of the post are "a picture-dealer's improvement, and that only the one cast by the ship is Cuyp's." Mr. Denning (a former Keeper of the Gallery), in noting and endorsing these latter criticisms, makes no doubt that the radiating reflections were "from the brush of Sir F. Bourgeois, at all events much later than Cuyp."

246. Virgin and Child.

After CORREGGIO (Parmese: 1494–1534).

Correggio is the name of a small town near Mantua. It had during the 15th and 16th centuries, its own sovereign; and several painters, *e.g.*, Lorenzo Costa, of Ferrara, sojourned there. It was the birthplace of Antonio Allegri, who was afterwards called by its name. He was the son of a prosperous merchant, and received a good education. His early works are painted in the style of the Ferrarese school. After executing some commissions in his native town, he settled in Parma (1518-1530). His frescoes in that town are amongst his most famous works; conspicuous, among other characteristics, for daring and skilful foreshortening. The works of his second period are conspicuous also by their masterly treatment of light and shadow; the altar-piece called "La Notte," now in the Dresden Gallery, is regarded as his masterpiece in this respect. In 1530 he returned to his native town, and there he died of fever. He was buried in the family vault in the Franciscan Convent, with the simple inscription, "Maestro Antonio Allegri, Depintore." He is one of the most distinctive, as also one of the greatest and most famous, of painters. The phrase, "the Correggiosity of Correggio," is as old as Sterne. The quality thus indicated is, on the side of conception, a way of "looking at the world in a single mood of sensuous joy"; and, on the side of execution, a subtle gradation of colours. The result is "a sidelong grace" and exquisite softness.

The Virgin, in red dress, holds the Child upon her lap, who looks and reaches towards the left, whilst his mother is putting

on him a violet dress. On the left, a basket with a pair of shears. Dark background. Panel: 1 ft. $\frac{1}{4}$ in. × 9$\frac{3}{4}$ in.

An old copy of the "Vierge au Panier," painted in Correggio's later period. The original is one of the gems of the National Gallery (No. 23). The copy shows some deviations; *e.g.*, it has not St. Joseph at work as a carpenter in the background. Our picture is not in a good state of preservation.

247. Italian Courtyard.

JAN MIEL (Flemish: 1599–1656). *See* 20.

In the foreground, a woman, seated, conversing with a boy; a youth in a flapping hat stands behind her; a dog in the middle of the yard; on the right, a woman spinning yarn; another washing linen in the background. Canvas: stretched on panel. 1 ft. 2$\frac{7}{8}$ in. × 1 ft.

Inscribed (no doubt by Desenfans or Bourgeois, *see* above, p. xiv.) "The Gift of John Philip Kemble, Esq., the Modern Roscius."

248. Venus and Cupid.

CAMBIASO (Genoese: 1527–1585).

Luca Cambiaso was born at Moneglia, on the Riviera orientale di Genoa. His father, Giovanni Cambiaso, was his teacher, and made him study in Genoa after the numerous pictures of Perino del Vaga and of Pordenone. He was much engaged in Genoa with panel-pictures and frescoes, which he painted for palaces and churches, and at which he worked with Giovanni Battista Castelli from Bergamo. After the death of his wife he went to Rome for some time; and was afterwards again employed in Genoa, not only as painter, but also as sculptor. He was summoned by Philip II. to Spain, where he remained until his death.

Luca Cambiaso painted in a cheerful, natural style, which sufficed to express adequately even his highest ideals. His colouring is generally harmonious and clear; his chiaroscuro always telling, light and shadow being divided in broad masses; but at a later time, when his *naïveté* failed, his colouring became duller. His Madonnas are genuine, amiable Genoese women, with nothing ideal in form; the Child, as usual, *naïf* and beautiful in action.

Venus sitting on a couch, turned to the right, seen in profile, half-length figure, undraped; a golden girdle round the hips; in her arms Cupid kissing her. Dark background. Canvas: 2 ft. 8$\frac{1}{2}$ in. × 2 ft. 1 in.

"A very fine picture. The colouring, the breadth of light and shadow, and the expression of the countenances, all are exquisitely painted" (Denning). At different times in the history of the Gallery, the picture had been attributed to Tintoretto, to an "unknown master," and to Giovanni Battista du Paggi (1554–1627), of Genoa, a pupil of L. Cambiaso. Dr. Richter took it to be a late work of Cambiaso himself. An exact copy of this picture, painted by W. Etty, R.A., was in Lord Northbrook's collection. A replica in the Munro collection was attributed to Paul Veronese.

249. Philip IV. of Spain.

VELAZQUEZ (Spanish: 1599–1660). *See* 152.

Three-quarter-length figure, life-size; turned to the left; red doublet, with silver embroidery, white silk sleeves and white flat collar; the left arm on his sword; one hand holding a black hat; in his right hand his staff. Greyish background. Canvas: 4 ft. $2\frac{1}{2}$ in. × 3 ft. $1\frac{3}{4}$ in.—Engraved by C. Carter, in the *Magazine of Art*, vol. 15, p. 65. Also in Justi's *Velazquez*, p. 310. Princess Victoria Series, i.

One of the numerous portraits by Velazquez of Philip (born 1605, became King 1621, died 1665). One of the most finished works of the master: "clear and tender, like the finest Metsu," says Burger; "a masterpiece in colour and distinction."

Our picture appears to be the portrait which Velazquez painted at Fraga, when he accompanied the King, as described by Palomino, during the campaign of 1644. The colouring agrees (except in the case of the hat) with Palomino's description of Philip's costume in the portrait of that year—"a scarlet gold-embroidered doublet and hose, a smooth leather collar, a short commander's baton of smooth wood, a white hat with red plume." This is the only known portrait of him in red or scarlet costume; and the King's apparent age in this picture would agree with the date, as he was born in 1605. Some interesting accounts have been found bearing on the portrait. The carpenter Pedro Colomo had first to prepare an easel and also to put a window in the Court painter's room. During the three sittings, reeds had to be spread on the ground; and the carpenter had lastly to make a case and send the picture forthwith to Madrid. The King was kept amused during the sittings by his dwarf. "From the figure itself it is evident that it was taken far from the atmosphere of the Alcazar. It is freer than those tall figures in black, which are perpetually receiving despatches, and which are the incarnation of unrelenting monotony, of the weariness of etiquette." The King wears the dress in which he usually appeared before his army as commander-in-chief.

The picture was still in the palace at Madrid when Palomino wrote under Philip V., but before the middle of the 18th century it had already found its way to Paris. It probably passed from Bouchardon's estate to the Tronchin collection, and thence (1798) to Desenfans, who valued it for insurance in 1804 at £200. *See* Justi's *Velazquez*, pp. 305, 311, where he gives the history also of a second examplar (then in the Lyne-Stephens collection), which he describes as " an old but carefully executed copy."

Recently, discovery was made at Vienna of another version which was pronounced by a Spanish expert to be the original painting, the Dulwich picture being, according to him, a copy or a replica. The rival picture was sold to an American gentleman, and is now in New York; and no living person has seen the two portraits together.

250. Christ on the Cross.

FLEMISH SCHOOL (16th Century).

In the centre of the foreground, the Cross, with the dead body of Christ on it. Mary Magdalene embraces the foot of the Cross; near it, her ointment-vase and a skull; on the right, St. John; on the left, the Virgin in adoration; both standing. In the background, soldiers retiring, and a view of Jerusalem, with many buildings in the Flemish style. Dark sky. Panel: 3 ft. 11 in. × 2 ft. 10¾ in.; elliptical top.

Bequeathed to the Gallery in December, 1875, by George Webster, Esq., M.D. (for sixty years a resident at Dulwich).

" Painted by an unknown Flemish artist in the manner of such masters as Franz Floris (1517 – 1570) and others, who worked in the style of the Italian Renaissance in Flanders. This picture has erroneously been ascribed to Memlinc. It has been much re-touched " (Richter).

251. The Holy Family.

After ANDREA DEL SARTO (Florentine: 1487–1531). *See* 228.

On the right, the Madonna seated on the ground; on her knee, the infant Christ turned towards St. John, who bends down to him from the lap of his mother Elizabeth, sitting behind on the left. On the right, behind the Madonna, St. Joseph, leaning his head on his left hand. Mountains in the distance, with a ruined building on the left. Blue sky. The figures are life-size. Panel: 4 ft. 8 in. × 3 ft. 6 in.

An ancient copy, with the figure of St. Joseph added, of the original, No. 81 in the Pitti Gallery, Florence—one of the most beautiful works of the master. The execution of the St. Joseph,

different in style, recalls the manner of Andrea del Sarto's pupil, Giorgio Vasari of Arezzo (1511–1571), the biographer of the Italian artists. Vasari describes the original picture, and adds a story about it: "Andrea painted a picture of Our Lady for the illustrious Ottaviano de' Medici. Seated on the earth the Madonna is enjoying the sports of the infant Christ . . . Every part of this painting is executed with a power and knowledge of art, a beauty of design, and a careful delicacy of finish, which render it a work of indescribable excellence. When the picture was completed, Andrea took it to Messer Ottaviano; but the city of Florence being at that time besieged and surrounded on all sides by its enemies, Ottaviano, occupied with other matters, excused himself and, thanking the artist in the most friendly manner, told him that he might dispose of the work as he best could. . . . But Andrea carried the picture back to his house, and notwithstanding all the applications that he received for it, which were many, would never part with the painting to anyone. But when the siege was over, and the Medici had returned to Florence, he once more took the picture to Messer Ottaviano, who then received it most gladly, and, thanking Andrea very kindly, paid him double the price of his work" (Bohn's ed., iii., 228).

"An admirable picture," says Hazlitt of our version, "and only inferior to Raphael. It has delicacy, force, thought, and feeling. What lacks it then, to be equal to Raphael? We hardly know, unless it be a certain fineness and freedom and glowing animation. The execution is more timid and laboured. It looks like a picture (an exquisite one, indeed), but Raphael's looks like the divine reality itself." Hazlitt's criticism will recall to many visitors the comparison with Raphael which Browning, in his study of "Andrea del Sarto (called the Faultless Painter)," put into the mouth of the painter himself.

Our version was formerly in the Colonna collection, and was a favourite of Sir Joshua Reynolds. Desenfans (No. 9 in his Catalogue) adds that Louis XV. endeavoured unsuccessfully to purchase it through his Ambassador in Rome.

252. St. Catherine of Siena.

SACCHI (Roman: 1599–1661).

Andrea Sacchi, born at Rome, received his early instruction from his father Benedetto Sacchi, and afterwards from Albano. Cardinal Antonio Barberini was his protector and friend, under Pope Urban VIII. Later on he visited the principal towns of North Italy, and imitated Correggio after his return to Rome, where he died. His works are very numerous in Rome. His scheme of colour is forcible, the expression of his figures lively, and the arrangement of his

draperies simple. He is the founder of the last Roman school, whose best pupil was Carlo Maratti (1625–1713). Sacchi and Maratti were called by Reynolds "Ultimi Romanorum."

The Saint wears a yellowish under-garment, black mantle and a white headdress, with a crown of thorns over it; on her clasped hands the Stigmata; she bends down her head in prayer before a cross; half-length figure, turned to the left, life-size. Dark background. Canvas, framed in circular form: 2 ft. 10¼ in. in diameter.

At one time called a "Mater Dolorosa"; but the wounds on the hands, the crown of thorns, and the habit, prove that the figure represents St. Catherine of Siena. She belonged to the Order of St. Dominic. The legends about her relate that Christ once appeared to her bearing in one hand a crown of gold and jewels, in the other a crown of thorns, and bade her choose between them. She took the crown of thorns and placed it on her head. It is related further that she received the Stigmata, even as St. Francis.

253. St. Francis.

ITALIAN SCHOOL (16th–17th Century).

Bust, seen in full face turned upwards; grey habit; hands not visible. Dark background. Canvas: 1 ft. 7¾ in. × 1 ft 3 in.

At one time ascribed to An. Carracci.

254. Portrait of a Young Lady.

ITALIAN SCHOOL.

Bust turned to the right, white bodice, with a black jacket over it, white ruff, black hair, a handkerchief in her right hand, the left not visible; grey background. Canvas: 1 ft. 9¼ in. × 1 ft. 7 in.

At one time ascribed to the School of the Carracci, "but most probably," said Dr. Richter, "painted in the School of Susterman (1506–1560), a Flemish artist who lived at Florence, where he worked as a portrait-painter."

255. Death of St. Francis.

AGOSTINO CARRACCI (Bolognese: 1557–1602).

Agostino Carracci, son of Antonio Carracci, a tailor, was born at Bologna. After having been, at first, apprenticed to a jeweller, he visited the studios of the painters Prospero

Fontano and Bartolommeo Passarotti, under the guidance of his cousin Lodovico, and worked in competition with his brother Annibale. He then gave himself up to a more general study of art and science, especially of engraving, under the direction of Domenico Tibaldi, architect and engraver at Bologna, and of Cornelius Cort at Venice, where he also came under the influence of Tintoretto and Paolo Veronese. He studied the works of Correggio at Parma. From 1589 he painted at Bologna, and was a teacher at the Academy founded by Lodovico (*see* No. 162). At Rome he worked for a short time at the Palazzo Farnese, and then went to Parma to enter the service of the Duke Ranuccio I. Farnese. He died there, in the Capuchin Convent, whither he had retired before his death. Agostino is better known by his engravings than by his paintings; these are very rare. His masterpiece, "The Communion of St. Jerome," is in the Picture Gallery at Bologna.

The Saint, assisted by monks, is lying at the foot of an altar, before which a grey-bearded priest holds the paten and Host, ready to administer Holy Communion to the Saint; behind the altar the picture of a Madonna enthroned with the infant Christ. The whole composition consists of ten figures. Canvas: 2 ft. $1\frac{3}{4}$ in. × 1 ft. $9\frac{1}{4}$ in.

Very careful in execution; the heads very expressive. Note, for instance, the monk (nearest to the spectator) kneeling with clasped hands; and the face of the priest, looking down on the dying man's upturned face. A genuine and remarkable work of this rare master. Formerly ascribed successively to Annibale and Lodovico Carracci.

256. The Virgin with the Infant Saviour.

UMBRIAN SCHOOL (15th–16th Century).

The Virgin, a three-quarter-length figure, her face turned to the right; low crimson dress, a bluish-green mantle, violet headdress. She holds the infant Christ standing on her lap; his hands are on his mother's neck, whilst his face is turned towards the spectator. A landscape in the background. Blue sky with clouds. Panel: 2 ft. $\frac{3}{4}$ in. × 1 ft. 5 in.

The design and the character of the composition in this pretty, but very much re-touched, picture, suggest the Umbrian School. At one time ascribed to L. da Vinci or his School.

257. Mary Magdalene.

CIGNANI (Bolognese: 1628–1719).

Carlo, son of Pomponio Cignani, was born at Bologna. He was of noble family, and studied painting under Giovanni

Battista Cairo, and Francesco Albani, and developed his power by studying the works of Correggio and the Carracci. He lived as an independent artist, first in Bologna, then for a short time in Leghorn; afterwards for three years in Rome, and again in Bologna, whence he was called to Parma by the Duke Ranuccio Farnese, and knighted. Afterwards Cignani painted in Bologna numerous pictures for Italian and foreign potentates, *e.g.*, Louis XIV., and was also patronised by Pope Clement XI., after whom the newly-founded Academy, of which Cignani was the head, was called "Clementine." In the year 1686 he began the fresco representing the Assumption of the Virgin, in the cupola of the Duomo (S. Croce) at Forli, near Ravenna, which was finished in the year 1706. He died at Forli.

Carlo Cignani may be considered the last classical painter of the Bolognese School. His compositions are elegant, his colouring attractive, the design accurate; his pictures are mostly of a cool tone. Amongst his numerous pupils the principal are Ferdinando Bibiena, Ventura Lamberti, Carlo Ricci, Giuseppe Maria Crespi, Marc Antonio Franceschini.

Half-length figure, life-size, seen in profile to the left; brown hair hanging loosely down her shoulders. White drapery and reddish mantle. Both arms bare. The hands clasp a skull placed on a book, from which the Saint reads. Dark background. Canvas: Circular, 3 ft. 2 in. diameter.

For the subject, see the note on No. 154.

258. Portrait of a Young Man.

PIERO DI COSIMO (Florentine: 1462–1521).

Piero was born in Florence, the son of a jeweller, Pietro di Lorenzo; he was called "di Cosimo" after his godfather and master in painting, Cosimo Roselli. Until 1485 he worked as a pupil of Roselli, in the Sistine Chapel at Rome, and afterwards at Florence. Fra Bartolommeo and Mariotto Albertinelli were his companions. That he was highly respected as a painter is shown by the fact that he was invited, in the year 1503, to take part in the consultation about the erection of Michelangelo's "David." The statue is introduced in the background of a portrait by Piero in the National Gallery (No. 895). His personal peculiarities, his tastes, his mode of life are familiar to all who have read George Eliot's *Romola*, where Vasari's amusing anecdotes are worked in.

The head turned somewhat to the left, hands not visible; brown long hair; reddish brown dress with greyish blue sleeves.

A tower on the left in the distance. Blue sky. Panel: 1 ft. 7⅛ in. × 1 ft. 4 in.

Very decisive in its design. The hair painted with the greatest care, but the colours not well preserved. At one time the picture was attributed to Leonardo da Vinci. Dr. Waagen called it "an excellent picture of Boltraffio." Mr. Sparkes (1876) said "it looks like a Florentine picture of the fifteenth century," and Dr. Richter (1880) claimed it as "a very characteristic work of Piero di Cosimo." It is interesting to notice the background in this piece of Florentine portraiture of the 15th century. To place the portrait in a landscape was a frequent, indeed almost the common, practice, and the convention survived, though with variations, for a long time. Presently the advantage of introducing an object of locally dark colour behind the head was perceived, and a background of a curtain or other drapery was introduced; but a piece of it was drawn back, so as still to display landscape; or if the background were a room, a window was shown open for the same purpose. Examples of these varieties of treatment in Italian portraits may be seen in the National Gallery. For remarks on various conventions, as seen in our Gallery, compare No. 576.

259. Head of the Madonna.

School of ALBANI (Bolognese: 1578–1660). *See* 58.

The face turned to the left, red garment, blue mantle, and white headdress. The left hand on her bosom; the right not visible. Canvas: 2 ft. 1¼ in. × 1 ft. 6¾ in.

Albani's manner is here to be recognised in the choice of the colours, and in the reddish tint of the flesh tones. At one time attributed to Andrea Sacchi; and to Carlo Maratti by Hazlitt, who greatly admired the picture. "It has great beauty," he wrote, "great elegance, great expression, and great brilliancy of execution . . . one of the most perfect pictures in the collection."

260. Venus Gathering Apples in the Garden of the Hesperides.

ITALIAN SCHOOL (17th Century).

Venus, undraped and turned to the right, stands before a tree, gathering apples; behind her Cupid holding up a blue drapery. A palace, trees, and fountain in the background. Cloudy sky. Canvas: 1 ft. 6¼ in. × 1 ft. 2¼ in.

"Formerly ascribed to Domenichino, but different in style from the works of that master" (Richter).

261. A "Riposo" in a Landscape.

MOLA (Bolognese: 1612–1668). *See* 32.

On the left, near the base of a column, the Madonna, with the infant Christ holding an apple; opposite her, St. Joseph kneeling, with a basket; on the right, the ass grazing; hilly landscape in the distance; blue sky. Canvas: 1 ft. 7½ in. × 1 ft. 10 in.

For the subject, see the note on No. 312.

262. St. John the Baptist Preaching in the Wilderness.

GUIDO RENI (Bolognese: 1575–1642). *See* 204.

Life-size figure, about twenty years of age; nearly nude, sitting on a rock; grey-coloured drapery round the hips; the right arm lifted up, the left holding a cross of reeds. In the distance, on the left, a group of eight figures; a wood in the background; cloudy sky. Canvas: 7 ft. 3½ in. × 5 ft. 2 in.—Engraved by R. Morghen. Also in the *Magazine of Art*, vol. 4, p. 221. Princess Victoria Series, iii.

One of the most admired works of Guido and very pleasing; though this handsome boy, posed in an elegant attitude, hardly realises with any force—as earlier Italian painters strove to do—the prophet whose voice cried out in the wilderness, preaching repentance; and, indeed, it will be noted that the painter, in order not to interfere with the simplicity of his composition, removes the spectators—they can scarcely be called auditors of the Baptist—far off into the middle distance. The subject was a favourite one with Guido, and Malvasia (*Felsina Pittrice*, iv., pp. 31, 90–91) mentions three representations of it by him—one in the possession of the Duke of Modena, a second in the Palazzo Colonna at Rome, and a third in the Palazzo Spinola at Genoa. It cannot be ascertained whether our picture is one of those mentioned by Malvasia.

The price paid by Mr. Desenfans for our picture is mentioned incidentally, with some other notes on the collection, in a letter (dated March, 1807) from A. G. Hunter to Constable cited by Mr. Sparkes:—"Went next to see M. Desenfans' famous and numerous collection, which, on the whole, disappointed me—too many pictures, and too little excellence. Was introduced there to Sir Francis Bourgeois, the famous landscape painter. Desenfans' best picture, I think, is a single full-length figure of St. John in the Wilderness, by Guido Reni. He bought it of A. Wilson for 1,000 guineas. There is a fine landscape in the background with some clever little figures at a great distance. The superhuman expression

of John uttering his prophecies is most admirable, and his body most nobly painted. His mouth is painted with peculiar beauty and elegance, open. Saw some capital Vandykes, and a capital Nativity, small (about 2½ ft.) by Ann. Carracci, a glorious picture; some good landscapes by Both, Berghem, and one of Ruysdael in particular; a room full of Cuyp's, another of Nic. Poussin's, neither of which I admired very much." The "glorious" Nativity does not seem to have descended to our Gallery. If Mr. Hunter expressed at the time his failure to admire the Poussins, Mr. Desenfans might have had something to say to him (*see* under No. 240).

263. The Assumption of the Virgin.

NICOLAS POUSSIN (French: 1594–1665). *See* 101.

Bushes in the foreground; in the middle distance a mountain town with many towers; before it a waterfall; steep rocks in the background; above, dark clouds, on which the Virgin is seated with outstretched arms, wearing blue garment, red mantle, white headdress. Panel: 1 ft. 7 in. × 1 ft. 2¾ in. —Engraved by R. Cockburn.

"A beautiful poetical landscape with the Virgin carried up on clouds tinged with gold. A small picture, noble and pure in feeling, powerful and clear in colouring" (Waagen). "A beautifully finished landscape of a mountain town, away among the Apennine or Tyrolean hills; domes, towers, and picturesque buildings form a charming group. The blue distance beneath the Virgin and beyond the nearer hills is most delicately painted" (Sparkes).

264. The Three Graces.

RUBENS (Flemish: 1577–1640). *See* 1.

Clasping each other, and with only a veil around them, the Three Graces begin a dance, one of them holding up a tambourine. In the background, bushes, and a circular temple. Grisaille on panel: 1 ft. 3¼ in. × 1 ft. 3¼ in.—Princess Victoria Series, ii.

Rubens seems to have been inspired for this composition by Raphael's representation of the same subject, in the Duc d'Aumale's colection; so that we have the Three Graces *à l'Italienne* at Chantilly, and *à la Flamande* at Dulwich.

265. The Entombment of Christ.

ANNIBALE CARRACCI (Bolognese: 1560–1609). *See* 230.

In the foreground, three men carrying the body of Christ into a cave; on the left, a young man with a candle; on the

right, a woman sitting on the ground lamenting. In the distance, two women helping the fainting Madonna. Rocks and dark sky in the background. Canvas: 1 ft. $6\frac{1}{4}$ in. × 1 ft. $2\frac{5}{8}$ in.

This fine picture, ascribed by Dr. Richter to Annibale, had formerly been given to Lodovico Carracci. The figure of Christ recalls Michelangelo's Pietà in St. Peter's at Rome.

266. St. Barbara.

Copy after TITIAN (Venetian: 1477–1576). *See* 198.

Turned to the right, the head seen in profile; fair hair falling down on her neck; low black bodice; arms in sleeves; the left hand on the turret, her distinctive emblem (*see* No. 125). Dark background. Panel: $13\frac{3}{4}$ in. × $8\frac{1}{4}$ in.

An old copy, with very slight variations, of the life-size figure of St. Catherine of Alexandria introduced by Titian in his large altar-piece "La Madonna di San Niccolò," painted in 1523; now in the Pinacoteca of the Vatican at Rome. Until 1880, the picture had been attributed to Parmigiano.

267. Judith with the Head of Holofernes.

After C. ALLORI (Florentine: 1577–1621).

Cristofano Allori was born at Florence, the son of a painter, Alessandro Allori, who also wrote a treatise on anatomy. Cristofano was a pupil of his father, and of Santi di Tito—both followers of Michelangelo. Cristofano, however, soon joined Lodovico Cardi da Cigoli and Gregorio Pagani, who, in opposition to the Michelangelesque style, laid stress on the importance of studies from models and on colour. While scrupulously conscientious in the pursuit of his art, he was at the same time quite a man of the world in society, and, moreover, a poet in the burlesque style of Bernini. He entered a brotherhood, but only remained there a short time. In the later part of his life he lived with Mezzafirra, a courtesan. He died at Florence. Cristofano Allori is a less important artist than his father Alessandro and his uncle Agnolo di Cosimo, called Bronzino. He made several clever copies of Correggio's "Magdalen" lying on the ground. He painted but few pictures, and those chiefly portraits, of small size, on copper.

Judith, a sword in her right hand, in her left the head of Holofernes turned to the left. She is clothed in a yellow damask dress, a crimson and blue mantle, white sleeves; a white striped scarf around her waist. On the right, the servant of Judith,

with a white headdress. Dark background. Three-quarter-length figures. Copper: 11½ in. × 9⅜ in.

The original of this picture, life-size, in the Pitti Gallery at Florence, No. 96, is generally considered the painter's masterpiece. The head of Holofernes is that of the painter, who (we are told) permitted his beard to grow for this purpose. The fine head of Judith is a portrait of Mezzafirra; and that of the servant, of her mother. Whence, say some, Allori painted the subject as an allegory "to indicate the torture he constantly experienced from the capricious pride of the daughter and the greedy rapacity of the mother." According to Baldinucci, the picture was a commission from the Cardinal Alessandro Primo. A smaller copy by the hand of the master is in the Gallery of the Uffizi at Florence, and others are in the Palazzo Corsini, Florence, the Palazzo Conestabile, Perugia, and the Belvedere Gallery, Vienna. The copy before us was attributed in the first Catalogue of the Gallery to Sébastien Bourdon (*see* No. 557).

268. St. Sebastian.

After GUIDO RENI (Bolognese: 1575–1642). *See* 204.

Nearly whole-length figure, life-size, facing the spectator; white drapery round his hips; his hands behind his back tied to a tree, his head lifted upwards; an arrow near his left hip; on the right, in the distance, four soldiers; a barren landscape; dark sky. Canvas: 5 ft. 6 in. × 4 ft. 3 in.—Princess Victoria Series, ii.

In this picture, the influence of Guercino, says Dr. Waagen, is evident. It is no longer attributed to Guido Reni himself; "in the imperfect modelling of the figure and in the strong contrast of light and shadow, which is wanting in harmony, the handling of a pupil is perceptible" (Richter). Guido was fond of the subject and frequently repeated it. Mrs. Jameson found the present picture "admirable, free and executed with more power than is usual with him." Charles Kingsley in *Alton Locke* describes the effect which it had on the unsophisticated tailor and poet:—

"Timidly, but eagerly, I went up to the picture, and stood entranced before it. All the world knows the picture, and all the world knows, too, the defects of the master, though in this instance he seems to have risen above himself, by a sudden inspiration, into that true naturalness which is the highest expression of the spiritual. But the very defects of the picture, its exaggeration, its theatricality, were especially calculated to catch the eye of a boy awaking out of the very narrow dulness of Puritanism. The breadth and vastness of light and shade upon those manly limbs, so grand and yet so delicate,

standing out against the background of lurid night, the helplessness of the bound arms, the arrow quivering in the shrinking side, the upturned brow, the eyes in whose dark depths enthusiastic faith seemed conquering agony and shame, the parted lips, which seemed to ask, like those martyrs in the Revelations, reproachful, half-resigned, 'O Lord, how long?' . . . . My heart swelled within me, my eyes seemed bursting from my head with the intensity of my gaze, and great tears, I know not why, rolled slowly down my face."

No. 3 in Desenfans' Catalogue, 1802; said to have come from the Barberini Palace. Valued for insurance in 1804 at £500.

269. A Franciscan Monk in Prayer.

LODOVICO CARRACCI (Bolognese: 1555 – 1619). *See* 162.

The monk, turned to the left, kneels in a cave, his hands crossed, the face lifted upwards. Over him three angel boys in clouds; before him on a rocky bench a skull, a chaplet, and a book. In the background a view over a plain, with steep mountains in the distance. Evening sky. Copper: 1 ft. $1\frac{1}{8}$ in. × 10 in.

Careful in execution; clear in colouring.

270. A Saint Blessing a Venetian Gentleman.

PAOLO VERONESE (Venetian: 1528–1588). *See* 159.

On the right stands the Saint, in a cardinal's dress, grey gloves on his hands; he holds the model of a church in the folds of his mantle, and lifts up his right hand, blessing a Venetian gentleman in black dress, who kneels on the left; two Ionic columns in the background; blue sky with light clouds. Whole-length figures, life-size. Canvas: 7 ft. $4\frac{1}{2}$ in. × 4 ft.

This fine canvas, characteristic of the master in the dignity of its conception and richness of tone and colour, originally formed part of a larger composition, of which two of the other pieces were in the Stafford House collection, and the fourth is at Castle Howard. "Nothing can be finer," says Hazlitt of our picture, "than the manner in which the Cardinal performs his office. His dignity is that of a man elevated above his fellows no less by station and conscious power than by high thoughts and holy aspirations. He blesses the kneeling donor with an air that bespeaks at once an entire confidence in the efficacy of the act, and a lofty consciousness of the privilege of performing it." The "kneeling donor" is a portrait of the person for whom the picture was painted, evidently a benefactor of the Church.

271. Christ as Saviour of the World.

SCHOOL OF COLOGNE (German: 15th Century).

Seen in full face. Blessing with the right hand, the left carrying a globe, the symbol of the world; greenish tunic, red mantle, lined with green, and fastened by a gold brooch. Dark background. Panel: $10\frac{1}{2}$ in. × $8\frac{1}{4}$ in.

Strange as it may seem, this picture was at one time attributed to Leonardo da Vinci. It is clear, said Dr. Richter, from the design and colouring, as well as from the general conception of the picture, that it is the work of a Northern artist. The features of Christ, the tone of the colours, and the singular glassy look of the eyes, are quite in the style of the School of Cologne under the influence of Master Stephen (1451).

272. The Infant Christ as the Good Shepherd.

After MURILLO (Spanish: 1618–1682). *See* 187.

The infant Christ, about five years of age, stands in front, the face turned heavenwards; his left hand is raised and holds a shepherd's crook; his right on the head of a sheep; red dress; two sheep looking up; a tree on the left; blue sky. Canvas: 1 ft. $5\frac{1}{4}$ in. × 1 ft.

This is a copy after the original picture which is in the collection of Baron Lionel Rothschild at Paris, and in which the figures are life-size. Another copy, of the dimensions of the original, and painted by Grimou, is No. 59 in the Bridgewater House Collection. "As a painter of children," says Stirling (iii., 1683), "Murillo is the Titian or Rubens of Spain. He appears to have studied them with peculiar delight, noting their ways and their graces in the unconscious models so abundantly supplied by the jocund poverty of Andalusia. These sketches from common life are worked up by Murillo in his religious pictures with consummate skill, and with a refinement that detracts nothing from the reality of nature. Of this the *St. John fondling a Lamb*, now in our National Gallery, and the *Good Shepherd*, a lovely auburn-haired boy, looking up to heaven with holy rapture, may be cited as charming examples."

273. Europa Riding on the Bull.

Copy after TITIAN (Venetian: 1477–1576). *See* 198.

On the right, the bull with a garland of flowers round his head; Europa sits on the back of the beast, holding with her left hand one of his horns; she is dressed in a white garment; a red drapery in her left hand; on the left, Eros clinging to a dolphin, disporting along in the course of the bull. Beyond,

on the distant shore, women and cattle; above, two amorini. Blue sky with clouds. Canvas: 1 ft. 6 in. × 1 ft. 9⅞ in.

This is a small copy of the original which passed in 1896 from the collection of the Earl of Darnley at Cobham Hall into that of Mrs. J. Gardner at Boston, U.S.A. There is another, and better, copy of the same size as ours in the Wallace collection (probably by a Spanish artist). The original picture, one of the most notable productions of the master's later time, was sent in 1562 to King Philip II. of Spain.

Our picture was used by Ruskin to illustrate his thesis that aërial truth was sometimes, and necessarily, sacrificed by the old masters in order to secure richness and solemnity of tone. "In the exquisite and inimitable little bit of colour, the Europa in the Dulwich Gallery, the blue of the dark promontory on the left is thoroughly absurd and impossible, and the warm tones of the clouds equally so, unless it were sunset; but the blue especially, because it is nearer than several points of land which are equally in shadow, and yet are rendered in warm grey. But the whole value and tone of the picture would be destroyed if this blue were altered" (*Modern Pictures*, vol. i., pt. ii., sec. ii., ch. i.). For the subject, *see* No. 212.

274. Holy Family.

CARLO MARATTI (Roman: 1625–1713).

Maratti, nicknamed Carluccio delle Madonne from the numerous Madonna pictures he painted, was born at Camerano, near Ancona. He went to Rome in 1636, and was for ten years in the studio of Andrea Sacchi (*see* No. 252), but was specially influenced by Annibale Carracci and Domenichino. He then returned to his native land, and settled finally in Rome in 1650. Six Popes gave him commissions for important works. He also painted in other great towns in Italy.

Maratti, says Sir Joshua Reynolds, "knew and practised all the rules of art, and from a composition of Raffaelle, Caracci, and Guido made up a style of which the only fault was that it had no manifest defects and no striking beauties . . . By diligence he made the most of what he had; but there was undoubtedly a heaviness about him which extended itself, uniformly, to his invention, expression, drawing, colouring, and the general effect of his pictures. He never equalled any of his patterns in any one thing, and he added little of his own."

In the centre, the Madonna seated, in a white dress and blue mantle. On her lap the infant Christ embracing St. John; a lamb stands near her. To the left, St. Joseph seated, with his right hand on the cradle. Behind, St. Elizabeth; Zacharias

standing, holding an open book; infant angels above. Blue sky and architecture in the background. Canvas: 1 ft. $6\frac{3}{4}$ in. × 1 ft. $2\frac{7}{8}$ in.

275. Two Infant Angels.

School of MURILLO (Spanish: 1618-1682). *See* 187.

Two infant angels, floating on clouds and contemplating the Crown of Thorns, which lies below on the right. Canvas: $8\frac{3}{4}$ in. × $10\frac{1}{8}$ in.

276. The Adoration of the Magi.

School of MURILLO (Spanish: 1618-1682). *See* 187.

On the left, the Virgin, seated, with the Child in her lap; behind her, St. Joseph, standing; on the right, the kings in adoration; one in a yellowish mantle, kneeling; another, in a red mantle, standing; they are followed by others—in all, eleven figures. Mountains in the background; dark sky. Canvas: 1 ft. 1 in. × 10 in.

Probably taken from a large composition.

277. Portrait of a Boy.

JUAN DE PAREJA (Spanish: 1606–1670).

Juan de Pareja was born at Seville. His parents belonged to the class of slaves then numerous in Andalusia. It is not known whether he came into the possession of Velazquez by purchase or inheritance; but he accompanied him to Madrid in 1623, and remained in his service until he died. He soon acquired an acquaintance with the implements of art, and an ambition to use them. He watched the proceedings of his master and privately copied his works, and as he accompanied him on his journeys to Italy, he had opportunities of becoming acquainted with the works of other great artists. His nature was so reserved that he had reached the age of forty-five years before his master knew that he painted at all. Once when Philip IV. visited the studio of Velazquez, the King's attention was drawn to a painting done by Pareja, which so pleased the King that he gave him his liberty, though he remained with his master until his death (1660). His portrait, painted by Velazquez, is in the collection of Lord Radnor.

The boy, about five years of age, is seen in profile, turned to the left, life-size; long black hair, falling down on his

shoulder; brown coat, white collar, hands not visible; dark background. Canvas: 1 ft. $8\frac{3}{8}$ in. × $10\frac{3}{8}$ in.

This piece is the finished study for the head of one of the boys in a portrait-group (in the Vienna Gallery), which is traditionally known as "Velazquez's Family," though it cannot be so, since Velazquez had only two girls. With regard to the authorship of the picture (also traditionally ascribed to Velazquez), and consequently of our study, various opinions have been held. Dr. Richter, following Sir J. C. Robinson (*Memoranda on Fifty Pictures*, p. 44), gave Pareja as the artist; other critics gave El Mazo (1610–1687); *see* Justi's *Velasquez*, pp. 422–5.

278. A Decorative Design.

G. B. TIEPOLO (Venetian: 1696–1770). *See* 186.

Two female figures on clouds; one winged, the other with a cup. A figure is below them with a trumpet. One Cupid above the two women with a wreath; another under them; another presses out of the picture below. A dark figure at the bottom. Canvas: 2 ft. $\frac{1}{2}$ in. × 1 ft. $\frac{1}{2}$ in.

A sketch for a ceiling decoration.

279. The Entombment of Christ.

SALVATOR ROSA (Neapolitan: 1615–1673). *See* 137.

Two men carrying the body of Christ towards the left, where the edge of the tomb is visible; near them, two boys with torches; above, on the left, two angels; on the right, the Madonna, near the entrance of the cave; in the distance, the three crosses on Calvary. Canvas: 1 ft. 8 in. × 1 ft. $\frac{1}{4}$ in.

"A sketch of much force, with excellent management of light. The flesh of the dead body gleams like a strip of light amid the sombre tone of the dresses and the gloom" (Sparkes).

This picture has at different times been attributed to Ag. Carracci, to A. M. Fabrizzi, and to A. Sacchi, and lastly, in 1880, to Salvator by Dr. Richter, who wrote: "The whole conception clearly shows that the picture was painted by an artist of the realistic school, and not by one of the school of Bologna. The design and the colour betray the manner of Salvator Rosa."

280. Salvator Mundi.

BOLOGNESE SCHOOL (17th Century).

The infant Christ, in purple dress and blue cloak, holds the blue sphere in his hand; a reddish nimbus around the head;

half-length figure, turned to the right, and looking towards the spectator; life-size. Brown background. Canvas, circular: 1 ft. 7½ in. in diameter.

At one time ascribed to Guercino.

281. La Madonna del Rosario.

MURILLO (Spanish: 1618–1682). *See* 187.

The Madonna sits enthroned on clouds; pink dress, dark blue mantle, yellow veil; on her lap the infant Christ holding a rosary; four infant angels floating on clouds below; yellow light behind the Madonna. Canvas: 6 ft. 5¼ in. × 4 ft. 2 in. —Engraved by Groser; also in mezzotint by Say. Princess Victoria Series, ii.

When the Virgin or Child holds the rosary, the picture is called a *Madonna del Rosario*, and was painted for the Dominicans, whose founder instituted the Rosary. Some spectators (Mrs. Jameson, for instance) have found Murillo's Madonna in this picture deficient in "elevated religious feeling"; but it was admired by Tennyson. In noticing the word-picture in Tennyson's *Palace of Art*, Edward Fitzgerald appended this personal note to the line "sat smiling babe in arm":—"I remember A. T. admiring the abstracted look of a Murillo Madonna at Dulwich; the eyes of which are on you, but seem 'looking at something beyond, beyond the Actual into Abstraction.' This has been noticed of some great men; it is the trance of the Seer."

Desenfans valued this picture for insurance in 1804 at £1,200.

282. The Woman taken in Adultery.

GUERCINO (Bolognese: 1591–1666).

Guercino (the Squintling) is the name given to Giovanni Francesco Barbieri from an accident that distorted his right eye in babyhood. He was born at Cento, a small town in the province of Bologna. His father was a poor woodman, who, supplying the neighbourhood with faggots, took Guercino with him to mind the cart. These constant visits to Bologna gave the lad many opportunities of cultivating his love of art. Amongst other painters with whom he studied was B. Gennari (No. 237). From 1615 to 1617 he was at Bologna; in 1618 he visited Venice; in 1620 he painted at Ferrara for the Cardinal Jacopo Serra, and received through his influence the title of Cavaliere (Knight). In the following year he was summoned to Rome by the Cardinal Alessandro Ludovisi, who became Pope under the name of Gregory XV. (1621–1623). Guercino returned to Cento after the Pope's death. King James I. of England, and Louis XIII. of France, invited him

in vain to their Courts, as he preferred to stay in Italy. He worked at Reggio in 1624, at Piacenza in 1626, and finally settled in Bologna in 1642.

Guercino, though not a pupil of the Carracci, seems to have been influenced by their principles, as his figures have a certain calm, statuesque pose. But in colouring he appears rather to have taken the realism of Caravaggio for his model. It is forcible and often harmonious in violet tones with strong lights and deep shadows. He bestowed particular care on the roundness of the human form. His compositions are clever, and sometimes show genuine sentiment. Browning, it may be remembered, made a poem out of "The Guardian Angel," a picture at Fano, "for dear Guercino's fame . . . since he did not work thus earnestly at all times."

On the right the accuser, an old man in a brown coat, gesticulates with his fingers. Opposite to him is Christ, pointing to the woman, who stands on the left, and is seen in profile. She is held by a soldier, and St. Peter looks at Christ over her shoulder. Background a wall, and some blue sky to the right. The figures are half-length, life-size. Canvas: 3 ft. $1\frac{1}{4}$ in. × 3 ft. 11 in.

A fine and very characteristic work of the master, highly finished and painted with much care. "The contrite expression of the woman, with her folded hands and eyes 'bowed down with penetrative shame' is exceedingly fine and touching; the attitude of the accuser is also most expressive, but the head of the Saviour a failure" (Mrs. Jameson).

283. The Adoration of the Shepherds.

DOMENICHINO (Bolognese: 1581–1641).

Domenico Zampieri, called Il Domenichino, was born at Bologna. His father, a shoemaker, had at first destined him for the study of science, but, yielding to his son's wishes, sent him to the studio of Dionysius Calvaert, a Flemish artist, who had settled at Bologna. It was there that he made the acquaintance of Guido Reni, and they both entered the school of the Carracci, where Domenichino became an intimate friend of Albani. In Parma he studied the works of Correggio; in Rome, whither he was called by Albani, he aided Annibale Carracci in the fresco paintings in the Palazzo Farnese. His frescoes at Grottaferrata, near Rome, and his most important oil-painting, the "Communion of St. Jerome," now in the Vatican, painted about 1607, excited the jealousy of Guido Reni, Lanfranco, and others, on account of which he returned to Bologna on April 18, 1612; but a month later he was again called to Rome to execute new works. He afterwards married

at Bologna. When Cardinal Ludovisi was made Pope in the year 1620, under the name of Gregory XV., he received fresh orders, and was appointed architect of the Apostolic Chamber. After the death of the Pope (1623) he was called to Naples, in order to decorate the Chapel of St. Januarius. He was there exposed to the intrigues of the painters belonging to the naturalistic school, and died, it is said, through poison.

Domenichino was perhaps the ablest painter of the School of the Carracci. In their lifetime and during the 18th century those painters were extolled to the skies (*see* above, p. xxiv.). Domenichino, in particular, was credited with "the same wand which belongs to the poetical enchanters." Ruskin with clangour of emphasis dismissed him as an "art weed"—causing his friends, Mr. and Mrs. Browning, to "wonder how he could blaspheme so against a great artist." Later criticism, while not endorsing the raptures of the 18th century, credits Domenichino with genuine ability. Of his most pleasing work, the "Diana and Nymphs," in the Borghese Gallery at Rome, Morelli said "that it was a charming picture worthy of a purer period of art: full of cheerful animation and naive, delightful details."

In the centre, the manger, with the infant Christ; behind it, his mother kneeling, uncovering the Child; near her, three angels in adoration. In the foreground, on the right, four shepherds kneeling; two others entering the doorway; before the manger, two boys, one offering a dove. On the left, a man standing and playing on a bagpipe. In the background, St. Joseph giving a bundle of hay to an ass. A wall behind; on it three infant angels holding a scroll and singing. A composition of eighteen figures. Canvas: 4 ft. 7¼ in. × 3 ft. 8½ in.

This is a very good example of Domenichino; cleverly composed, carefully drawn, and full of expression. The principal object is the infant Christ, and the light of the whole picture comes from Him. The faces of the little angels bending closely over the Child are pretty, and their loving adoration is well expressed. Among other figures, special attention may be called to the old man, kneeling, who screens his eyes from the miraculous light; and to the fine head of St. Joseph.

284. Head of Mary Magdalen.

School of GUIDO RENI (Bolognese: 1575–1642). *See* 204.

The face seen in full, the eyes turned upwards; a blue mantle, red dress, and brown head-dress; dark-grey background. Canvas: Circular, 1 ft. 7 in. diameter; originally oval.

285. Venus, Mars, and Cupid.

RUBENS (Flemish: 1577–1640). *See* 1.

Venus, seated on a couch, facing the spectator. She is nearly undraped, a blue cloth on her lap, and a white veil fastened by a bracelet on her right arm; the right hand on her breast, ready to give it to Cupid, who is climbing up to her on the right; a shield, quiver, and bow on the ground; beyond the couch to the right, Mars and a boy. A red curtain and architecture form the background. The figures whole-length, life-size. Canvas: 6 ft. 4½ in. × 4 ft. 3½ in.—Engraved by Bolswert.

No. 704 in Smith's Catalogue, who says: "The attractions of this capital picture consist exclusively in the beauty and freshness of the colouring and judicious arrangement of light and shade. In reference to the figures, it must be owned that they are sadly devoid of those ideal forms of beauty and expression so indispensable to give value and charm to classic and poetical subjects." (There is certainly nothing idealistic in the picture; note, for instance, the feet of Venus.) Reynolds made the same complaint in general terms about Rubens. If one thinks of the subjects first, doubtless Rubens was wrong; as Sir Joshua says: "Though Rubens has shown great fancy in his Satyrs, Silenuses and Fauns, yet they are not that distinct separate class of beings which is carefully exhibited by the Ancients and by Poussin. Certainly when such subjects of antiquity are represented, nothing in the picture ought to remind us of modern times. The mind is thrown back into antiquity, and nothing ought to be introduced that may tend to awaken it from the illusion." The fact is that Rubens painted men, women and children as he saw them, and called them now by Scriptural, now by classical names. The head of Mars is a portrait of the painter himself. This picture, painted in the master's latest period, came from the Orleans collection; Vandergucht sale, 1796, 130 guineas; Bryan sale, 1798, 90 guineas; valued by Smith at 500 guineas.

286. Head of an Old Man.

ITALIAN SCHOOL (17th Century).

Turned to the left; grey hair in disorder; the left hand on his beard, which is also grey; brown jacket; dark background. Canvas: 1 ft. 2¾ in. × 10⅝ in.

Roughly painted. At one time ascribed to Salvator Rosa.

287. A Venetian Procurator.

TURCHI (Italian: 1580–1651).

Alessandro Turchi, of Verona, called also L'Orbetto and Alessandro Veronese, was first a pupil of Felice Brusasorci. After that artist's death in 1605 Turchi completed his unfinished

pictures. He is said to have studied afterwards at Venice. He settled at Rome, and there created a new style of his own. Married to a Roman lady, he very often took her as a model for his pictures. Occasionally he imitated Annibale Carracci and Guido Reni, especially in the character of his heads, but in general his style may be called an independent eclecticism. He also occupied himself with chemical problems for mixing colours. His pupils were Giovanni Ceschini and Giovanni Battista Rossi, called Il Gobbino. Turchi's pictures were esteemed for the noble expression of his portraits and the ruddy tone in his colouring. His subjects were Scriptural, historical, and especially mythological. Turchi's pictures are very numerous at Verona, and are also found in the galleries of Dresden, Paris, Madrid, and elsewhere.

On the right the Madonna, on an elevated seat, violet dress, blue mantle. She bends forward, holding on her lap the infant Christ, who is in the act of blessing. An angel stands behind her, another before her, holding a candle. Opposite her a Venetian Procurator kneels in adoration. He is dressed in a scarlet and ermine robe of state. Behind him is Lorenzo Giustiniani in a grey coat. Near him an attendant figure bearing a processional cross. Two angels are floating over the scene, one carrying a lamp. Grey background. Black marble: arched top, 1 ft. 7 in. × 9⅞ in.

San Lorenzo Giustiniani, of Venice, was born in 1380. He became distinguished in his retirement for his indefatigable care of the poor, for his penances, and his mortification. By Pope Eugenius IV. he was created Bishop of Castello, and afterwards first patriarch of Venice. He died in 1455. The people believed that the Republic had been saved from plague, war, and famine by his prayers and intercession. He was beatified by Clement VII. in 1524, but not canonised until 1690, by a decree of Alexander VIII., a Venetian. In Turchi's picture, therefore, his head is not surrounded by a nimbus. A contemporaneous portrait of him, by Gentile Bellini, is in the Academy at Venice. His portrait has been painted also by Carpaccio, and by Pordenone in his masterpiece, the "Glory of the Saint," which is also in the Academy of Venice.

Waagen mentions our picture under the name of Turchi, giving, however, an incorrect description of it. According to him it was formerly called P. Veronese, an "Adoration of the Kings."

288. The Descent from the Cross.

School of VAN DYCK (Flemish: 1599–1641). *See* 81.

In the centre, the Cross. Two men, on ladders, let down the body of Christ, which St. John, who wears a green tunic and

red mantle, receives. On the left, the Virgin faints in the lap of Mary Magdalene, who demonstrates her agony by uplifted and outstretched arms. On the right, a figure in brown mantle, seated on the ground. Dark background, with bits of blue sky; cherubs' heads round the Cross. (It has been stated by Mrs. Jameson and others that this picture is dated 1619; but the number 2619 in the right corner is evidently a collector's mark.) Panel: 1 ft. 10½ in. × 1 ft. 4⅝ in.

Delicately executed; but not well preserved.

289. Holy Family.

BUGIARDINI (Florentine: 1475–1554).

Giuliano di Piero di Simone Bugiardini was born at Florence. He studied the antique in the Medici Gardens, where he became acquainted with Michelangelo. With him he entered the studio of Domenico Ghirlandajo. Afterwards Michelangelo employed him at his fresco-paintings in the Sistine Chapel (1508). He also assisted Mariotto Albertinelli. During the political disturbances in Florence, he probably lived at Bologna, where numerous pictures painted by him are preserved. In the year 1526 he was again in Florence, where Michelangelo became his patron. He died in Florence, and was buried in the Church Sta. Maria Novella. Bugiardini often worked after the sketches of other great painters, as Fra Bartolommeo and Michelangelo. His own original pictures, which are often attributed to other artists, are mostly representations of Madonnas and Holy Families.

The Virgin, seated on the ground, suckles the Child, who sits on her lap. On the left, St. John bearing a cross. On the right, St. Joseph sleeping, with his head resting on his hand. A rock and bushes in the background. Outline nimbi round the heads. Panel: 2 ft. 8½ in. × 2 ft. 2 in.

This picture was sent to Mr. Desenfans by M. Le Brun from Paris in 1790 as a Sassoferrato. The picture has been almost entirely re-painted, so that little of the original work can be seen. It was attributed by Dr. Richter (1880) to "Bugiardini under the influence of Fra Bartolommeo."

290. Portrait of an Old Lady.

School of RUBENS (Flemish: 1577–1640). *See* 1.

Full-length figure of a lady sitting in an arm-chair, facing the spectator, life-size; black dress trimmed with fur, white ruff, black cap, a prayer-book in her right hand, a handkerchief

in her left; columns and a red curtain in the background. Canvas: 5 ft. 6¾ in. × 3 ft. 4½ in.

Supposed to represent the mother of Rubens, Maria Pypeling, by whom, as he lost his father early, the painter was brought up, and whom he never ceased to regard with tenderness and respect. He left home in 1600, and did not see her again, as she died in 1608 during his absence in Italy. Proofs of the identification of the portrait are, however, wanting. Mr. Denning, in examining the picture, noted that "on the curtain in the background a shield containing a coat of arms has been obliterated." "The execution," said Dr. Richter, "is too simple and not spirited enough for Rubens." The picture was a favourite with Holman Hunt: "Dulwich Gallery," he writes, in his autobiography, "was one of my haunts. There I observed that an early portrait of his mother by Rubens had surprisingly the characteristics of care and humility." "How grand and dignified she is, yet how perfectly natural! how exquisitely true, her calm, quiet smile, and her kindly, honest eyes! how wonderfully drawn and painted are her hands" (*Bentley's Miscellany*, vol. 10, p. 352).

291. Charles Kemble.

H. P. BRIGGS, R.A. (English: 1791–1844).

Henry Peronnet Briggs was born in Walworth. In 1811 he entered the schools of the Royal Academy, where he began to exhibit in 1814. He painted historical subjects; but from the date of his election as R.A. (1832), he exhibited mostly portraits.

Head to the left; face nearly full; dark robe, white collar. Canvas: 2 ft. 5¾ in. × 2 ft. 1 in.

Charles Kemble, 1775–1854, the distinguished actor; youngest brother of John Kemble (No. 111) and Mrs. Siddons (No. 318). "Tall and with a full share of the Kemble beauty, he was eminently picturesque in tragic characters." He was the father of Fanny Kemble, actress and writer, and of Adelaide Kemble (afterwards Mrs. Sartoris), singer and writer. This portrait was presented to the Gallery by George Bartley, the actor.

292. St. Veronica.

CARLO DOLCI (Florentine: 1616–1686). *See* 242.

Half-length figure, life-size, seen in front; red dress, blue mantle, brown scarf. Round the head a nimbus; dark background. Canvas: 2 ft. 7 in. × 2 ft. 1¼ in., oval.

Saint Veronica, according to the legend, was a noble lady

who, after leading a life of profligate pleasure, was suddenly converted by the sight of our Saviour's sufferings and patience, as He was bearing His cross to Calvary. She wiped His face with her napkin, and the features of Christ—the Vera Icon, the true image—remained miraculously impressed upon the linen. The sacred napkin is not here displayed; but the attitude of the head, and the movement of the hands, express her astonishment. The picture was No. 13 in the *Catalogue* of Mr. Desenfans, who says that it came from Prince Rupert's collection and describes the background as gold-coloured.

Desenfans adds some entertaining details about a family of the name of Levi, living in Spain, who claimed to be descendants of St. Veronica, and who had pictures of themselves painted in that rôle.

293. A Satyr at Table with Peasants.

After JORDAENS (Flemish: 1593–1678).

Jacob Jordaens, born at Antwerp, was the eldest of the eleven children of Jacob Jordaens, a mercer. In 1607 he entered the studio of Adam van Noort; according to the Guild-Book he was made a free master in 1615, being described as a "water-colourist": his first works were in fact paintings in distemper and cartoons for the tapestry worker. In 1616 he married Catherine van Noort, daughter of his master. In 1641 he built himself a mansion, similar to that of Rubens, and decorated it with numerous pictures, painted by himself. In his old age, Jordaens joined the Reformed Church, and became a zealous Protestant. He was buried at Putte, a village on the Dutch frontier.

Jordaens ranks after Rubens and Van Dyck among Flemish artists; he was influenced by Rubens, and nearly equalled him in his colouring and execution; but was neither his pupil nor his imitator. He painted religious, historical, and mythological scenes, and also fantastic subjects, and occasionally portraits: there is a fine one in the National Gallery (No. 1895). His conception is lively, his representation somewhat trivial and coarse, but powerful, humorous, and unrestrained. He painted for the King of Sweden, and the Court at the Hague, and his works were very much sought after during his lifetime. Van Dyck painted his portrait. "Jordaens," said Sir Joshua Reynolds, "certainly understood very well the mechanical part of his art; his works are generally well coloured, and executed with great freedom of hand, but he had no idea of grace or dignity."

On the right, a Satyr with grey hair, opposite him a woman with a child in her lap. A man eating out of a dish; three

other figures standing behind. At the back, on the right, a wall; on the left, blue sky. Canvas: 1 ft. 6½ in. × 1 ft. 9⅞ in.

"As fine a picture," says Hazlitt, "as need be painted—full of character, of life, and pleasing colour. It is rich and not gross." It is a sketch or study for, or a small copy (with some variations) from, the large picture by Jordaens formerly at Düsseldorf, and now in the Munich Gallery (No. 813). Sir Joshua Reynolds, in his notes on the Düsseldorf Gallery, speaks of the picture as well painted, and adds the remarks quoted above. The satyr opens his eyes and separates his hands in astonishment, as he sees the boor warming his hand by holding the hot dish and blow upon his spoonful of porridge. The subject, usually called "Blowing hot and cold," is from La Fontaine's fable of "The Satyr and the Traveller":—

Pour se sauver de la pluie
Entre un passant morfondu . . .
D'abord avec son haleine
Il se réchauffe les doigts:
Puis sur le mets qu'on lui donne,
Délicat, il souffle aussi.
Le satyre s'en étonne
'Notre hôte! à quoi bon ceci?'
'L'un refroidit mon potage;
L'autre réchauffe ma main.'
—'Vous pouvez,' dit le sauvage,
Reprendre votre chemin.'

294. Landscape and Cattle.

Sir P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

A winding river; three cows and a calf stand in the water, others coming down a bank towards it. Across the water, on the left, a clump of dark trees; on the right, fields and low hills. Grey sky, with storm clouds. Canvas: 2 ft. 9½ in. × 4 ft. 8½ in.

295. A Young Man Drawing.

VENETIAN SCHOOL (16th Century).

A youth, three-quarter-length figure, life-size, sitting in a chair and holding a portfolio and paper, on which he is drawing. His head is seen in front; violet dress and white sleeves, black hair, dark background. Canvas: 3 ft. × 2 ft. 3½ in.

Formerly ascribed to Salvator Rosa. "Broadly painted, with dark colours, by an unknown artist of the latter part of the sixteenth century, influenced by Tintoretto and Palma Giovane" (Richter).

296. A Riding School in the Open Air.

CUYP (Dutch: 1620–1691). *See* 4.

On the right, four gentlemen on horseback; before them, a white horse with a rider in a red coat. On the left, a horse being trained on a circular path, and other figures. An old castle near a river, trees, and a hill form the background. Panel: 1 ft. $2\frac{7}{8}$ in. × 1 ft. $7\frac{3}{4}$ in.

An early picture, strong in colour, and well preserved. This appears to be the same picture that was formerly in the Collection of M. van Slingelandt; sold in 1785 for 470 florins (Smith's Catalogue, No. 28).

297. Landscape with Cattle.

P. J. DE LOUTHERBOURG, R.A. (English: 1740–1812).

Of Loutherbourg some particular account may here be given,* for it was in his studio that Sir Francis Bourgeois studied painting and acquired the taste for art which culminated in his foundation of the Dulwich Gallery (*see* above, p. xi.). Loutherbourg was moreover a remarkable man, of versatile talent, and led a full and various life. He was born at Fulda in Hesse-Nassau, the son of a Pole who was court-painter at Darmstadt. The boy was sent to Paris in his teens, where he entered the studio of the battle-painter, François Casanova (*see* No. 138). Loutherbourg assisted his master, and at the age of 22 began exhibiting on his own account in the Salon. His pictures, of landscapes and battles, were loudly applauded by Diderot, and in 1767 he was elected a member of the French Academy. He travelled in Switzerland, Germany, and Italy, and in 1771 he came to England, where he was naturalised and continued to reside for the remainder of his life. He began exhibiting at the Academy in 1772, and became an Associate in 1780, and Academician in 1781. But painting was only one side of Loutherbourg's talent. He had great mechanical aptitude, and shortly after his arrival in England he was engaged by Garrick as superintendent of scenery and machinery at Drury Lane. In the Garrick MSS. at the Victoria and Albert Museum there are documents which give many curious and interesting details about this engagement. "Loutherbourg," says Mr. Dobson, "made many valuable alterations in the illumination of the stage, then very inadequate, for even sunk footlights, with

* In the preparation of this account, Mr. Austin Dobson's article in the *National Review*, January, 1912, has been consulted; correcting in some details the *Dictionary of National Biography*.

their 'ineffectual fires,' were of very recent date. He got rid of the old uniform background, and by a skilful use of perspective managed to give a better idea of distance. He is also credited with originating the 'set-scene,' or built-up picture, and he put an end to glaring anachronisms of costume." Loutherbourg was a pioneer also in another sort. He was the inventor of "moving pictures." In 1782 he opened an exhibition which he called the "Eidophusikon." This was an ingenious system of painted scenes, which, by a clever disposition of lights, coloured gauzes and the like, imitated atmospheric effects at different times of the day, with music to accompany the movements of the pictures. The novel exhibition drew the town, and Loutherbourg's brethren of the brush were amongst its most enthusiastic admirers. Reynolds praised it warmly, and Gainsborough for a time could talk of nothing else (*see* No. 66). Loutherbourg's next adventures were in the region of mysticism. He had made the acquaintance of the notorious mountebank, Count de Cagliostro. He dabbled in Mesmer's "animal magnetism." He pursued the philosopher's stone. He and his wife set themselves up as Faith Healers. "Loutherbourg, the painter," wrote Horace Walpole to Lady Ossory, in July, 1789, "is turned an inspired physician, and has three thousand patients. His sovereign panacea is barley water. I believe it is as efficacious as mesmerism." His "cures" became celebrated, until, on a signal failure, a fickle mob smashed the windows of the Faith Healer in Hammersmith Terrace. Loutherbourg was on friendly terms, too, with Richard Brothers, the "Prophet" and "Prince of the Hebrews," whose "ill-advised prediction of the death of George III., coupled with his own pretensions to the succession, led to his incarceration as a treasonable lunatic." There is no reason to suppose that Loutherbourg was insincere; the broken windows were but a passing incident; he was popular and respected, and the King sometimes visited him at Hammersmith. For some years after 1783 Loutherbourg's pictures were principally of English landscape. Upon the outbreak of the French war in 1793, he resumed practice as a battle painter. Some of his principal works in that kind may be seen in the Painted Hall at Greenwich. An "inordinate epitaph" in Chiswick Churchyard closes thus:—

> Here, Loutherbourg, repose thy laurel'd head;
> While art is cherished thou can'st ne'er be dead.
> Salvator, Poussin, Claude, thy skill combines,
> And beauteous nature lives in thy designs.

More sober criticism finds that nature is what is deficient in his designs. "Trusting to his ready memory," says Redgrave, "he needed or sought little reference to the great teacher Nature; hence though his drawing is good, his colouring is

often unpleasant—hot skies contrasted with cold slate greys and greens "—so that Peter Pindar wrote:

> And Loutherbourg, when Heaven wills
> To make brass skies and golden hills,
> With marble bullocks in glass pastures grazing,
> Thy reputation, too, will rise,
> And people gazing with surprise
> Cry ' Monsieur Loutherbourg is most amazing.'

A rock crested with bushes; a hillside beyond it on the right, with a stream flowing around its base; cattle in the water. On the left, a man on a donkey is followed by a dog driving some sheep. Hills are in the distance; a warm evening sky, with summer clouds. Canvas: 1 ft $9\frac{3}{4}$ in. × 2 ft. 3 in.

298. A Calm.

PETER MONAMY (English: 1670–1749).

Monamy was born of poor parents in Jersey. He came as a boy to London and was apprenticed to an ordinary house-painter on London Bridge. But as he had an aptitude for art, "the shallow waves that rolled under his window taught him," says Walpole, "what his master could not teach him, and fitted him to imitate the turbulence of the ocean." He gained reputation as a painter of sea-pieces, was a man of great intelligence, and, to judge from his portrait, painted by P. Stubly, possessed great personal attractions. There is a picture of him by Hogarth showing a picture to Mr. Thomas Walker, one of his patrons. There are two pictures by Monamy at Hampton Court. He died in poor circumstances in his lodgings by the riverside at Westminster. His pictures are often attributed (as at one time this one was) to W. Van de Velde.

Two sailing vessels on the left, four men on the deck of the larger one and one in the rigging; small sailing vessels in the mid-distance; a war-ship, firing, on the right; a rowing boat with two men near the front. Cloudy sky with a bright effect of cool sunlight. Canvas: 2 ft. × 2 ft. $5\frac{1}{2}$ in.—Engraved by R. Cockburn.

299. Sunset with Sheep and Shepherd.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

On the left, the shepherd stands leaning on his staff, surrounded by his flock; on the right, a castle near a brook; some

trees, cottages, and a church in the background. Dark sky to the right; sunset to the left. Canvas: 1 ft. $10\frac{1}{8}$ in. × 2 ft. $7\frac{1}{4}$ in.—Engraved by R. Cockburn.

A characteristic work of the master.

300. A Seaport: Sunrise.

C. J. VERNET (French: 1714–1789).

Claude Joseph Vernet was born at Avignon. He received his primary instruction from his father, Antoine Vernet, a clever artisan, who painted decorations, and who sent his son by way of Marseilles to Rome, in order to enable him to make serious studies. On his sea-voyage, he resolved to become a marine painter, for which purpose, in 1732, he entered the studio of Bernardino Fergioni, a marine painter in Rome. He visited, in company with Pannini and Solimena, the ruins and environs of Rome for the purpose of study. In 1753, being recalled by M. de Marigny, he returned to Paris, and was admitted as a member of the Royal Academy in the same year. By order of Louis XV. he painted a series of the "Ports de France," a work which occupied him for nine years. He died at Paris, December 3, 1789. Horace Vernet, the celebrated modern French painter, was his grandson. His earliest landscapes show the influence of Salvator Rosa. The pictures of his developed style are not of a less distinguished colour than those by the Dutch landscape painters, or those by Claude. He liked to introduce numerous figures.

A composition of a rock, in the middle of the foreground which overhangs a river. In the left corner figures warm themselves at a fire, a tower on the same side. On the right men are fishing. Signed, "J. Vernet, 1767." Canvas: 2 ft. $2\frac{1}{2}$ in. × 3 ft. 3 in.

Companion picture to No. 306.

301. Funeral Procession of White Friars.

Sir P. F. BOURGEOIS, R.A. (British: 1756–1811). *See* 6.

The background is mountainous; in the middle distance a lake is seen; clouds rest on the hills. The procession comes out from a beech-wood on the right. The first part reaches the left margin of the canvas and is led by three boys with candles, followed by one with a crucifix; then a friar with a book, chanting; then four other friars carrying the bier, on which the dead body is placed. Other friars follow. Canvas: 4 ft. 4 in. × 6 ft. 9 in.

No. 179 in Desenfans' Catalogue; one of the pictures which Bourgeois was commissioned to paint for the King of Poland.

302. Samuel Linley, R.N.

T. GAINSBOROUGH, R.A. (English: 1727–1788). *See* 66.

A three-quarter face of a young man, with powdered dark hair, black necktie, and pigtail, white shirt-front, and blue coat; a fine earnest face. Canvas: 2 ft. 5 in. × 2 ft.—Princess Victoria Series, ii.; *The Linleys of Bath*, p. 146.

This beautiful portrait is of Samuel, son of Thomas Linley (No. 140), born 1760. He was brought up to music, but took to the sea, and sailed as a midshipman with Captain Walsingham in the *Thunderer*. Gainsborough painted him in his blue uniform before he left home — "in a few hours," says one account; "in one sitting of 48 minutes," says tradition in the Linley family, less credibly. "The lad is so like his sister Elizabeth that if he had acted Sebastian to her Viola the mistake of Olivia would have appeared inevitable." Fever presently broke out on the *Thunderer*, and Samuel Linley caught it. The ship put into Portsmouth to land the sick; Samuel was taken home, and there after a few days he died, at the age of 18. The beautiful boy was tended in his illness by a beautiful girl—Emma Hart, then domestic servant of Mrs. Linley, afterwards, as Lady Hamilton, famous on Romney's canvases and in the story of Nelson. (See *The Linleys of Bath*, p. 147).

303. Landscape with an Aqueduct.

ITALIAN SCHOOL (17th Century).

In the foreground a steep grey rock; before it a doorway, and a footpath with three figures on it. On the right, in the background, an aqueduct and a mountain; clear sky, with clouds. Canvas: 1 ft. 6 in. × 1 ft. ¾ in.

Probably a companion picture to No. 305. Both were at one time ascribed to Guillaume Courtois, or Cortese (1621–1679), who was an imitator of Jean Courteois, a painter of battle-scenes.

304. The Princess Victoria.

S. P. DENNING (English: 1787–1864).

Stephen Pointz Denning was a miniature painter. He was also employed to make drawings for engravers. The drawing for the engraving of Sir David Wilkie's picture, "Chelsea

Pensioners receiving the news of the Battle of Waterloo," was made by him, as also several of Mulready's most popular works. He was keeper of the pictures in the Dulwich Gallery from 1821 until his death.

Full-length figure standing, large black hat with feathers, black velvet pelisse, sable fur round the neck and crossed over the chest, grey gloves, one of which is held in the right hand; black shoes. Background, landscape and blue sky, with clouds. Panel: 11 in. × 8¾ in.—Engraved by Messrs. Dowdeswell.

A portrait of her late Majesty, Queen Victoria, at the age of four. She was then living with her mother, the Duchess of Kent, in Kensington Palace, and might often be seen walking in Kensington Gardens. Mr. Denning had doubtless made his sketch on such an occasion. The little girl is somewhat "bunched up" in not very becoming clothes. She was brought up very simply. For the summer "the little Princess," we are told, "had two muslin dresses and two plain gingham frocks, which were altered according to her growth." This popular picture—which gives its name to the "Princess Victoria Series"—was bought by the College in 1891 for £30.

305. A Castle and a Waterfall.

ITALIAN SCHOOL (17th Century).

In the foreground on the right a rocky bank with a castle; a stream rushes out from under a wall; trees grow in the river's gorge. In the distance, on the left, a village on a hill; two figures in the foreground; evening sky. Canvas: 1 ft. 6 in. × 1 ft. 1½ in.

See No. 303.

306. A Seaport: Sunset.

C. J. VERNET (French: 1714–1789). *See* 300.

A composition of water and ships; a town on the right, women in the left foreground. Signed, "J. Vernet, 1767." Canvas: 2 ft. 2½ in. × 3 ft. 3 in.

Companion picture to No. 300.

307. Girls at Work.

J. B. S. CHARDIN (French: 1699–1779).

Jean Baptiste Siméon Chardin, a native of Paris, received instruction only in copying pictures, but soon attracted attention by his still-life and genre pieces—devoid of affectation, and in

colour fresh and agreeable. He was elected a member of the Academy in 1728, becoming treasurer of that body in 1755. In 1752 he received a pension from the King. There is a large collection of his works in the Louvre. Until 1737 he painted still-life pieces; the figure-pieces of his later period are remarkable for their natural truth and action. It was Chardin who at the Salon addressed Diderot a remonstrance which has often been repeated in different terms, but to like effect, by artists to critics: "Gently, good sirs, gently! Out of all the pictures that are here seek out the very worst; and know that two thousand unhappy wretches have bitten their brushes in two with their teeth, in despair of doing even as badly. Parrocel, whom you call a dauber, and who for that matter is a dauber, if you compare him to Vernet, is still a man of rare talent relatively to the multitude of those who have flung up the career in which they started with him."

Six girls sitting in a room, and one standing, nearly all occupied with needle-work. On the right, a mantle and a fan on a chair. Dark background. Canvas: 1 ft. $10\frac{1}{4}$ in. × 2 ft. $4\frac{3}{4}$ in.

This picture, if by Chardin, is by no means a first-rate example: there are better in the National Gallery. Hazlitt was very severe upon our picture, which in his day was attributed to G. M. Crespi (Bolognese: 1667-1745). "A most rubbishy performance, and has the look of a modern picture. It was, no doubt, painted in the fashion of the time, and is now old-fashioned. Everything has this modern, or rather uncouth and obsolete look, which, besides the temporary and local circumstances, has not the free look of nature. Dress a figure in what costume you please (however fantastic, however barbarous), but add the expression which is common to all faces, the properties that are common to all draperies, and the picture will belong to all times and places. It is not the addition of individual circumstances, but the omission of general truth, that makes the little, the deformed, and the short-lived in art." On the back of the frame is written: "Mr. le Marechal de Noailles."

308. View on the Sea-shore.

Sir P. F. BOURGEOIS, R.A. (English: 1756 – 1811). *See* 6.

View of the sea with high cliffs on the right; on a mound in the centre, a cart with three horses; two men are loading the cart with sand, one man lying down. Evening sky. Canvas: 2 ft. $10\frac{1}{2}$ in. × 4 ft. $8\frac{3}{4}$ in.

309. Gathering Grapes near an Arch.

After CLAUDE (French: 1600–1682). *See* 53.

On the right a large Roman arch, with reliefs; before it trees, covered with vines; close to it some figures, gathering grapes; on the left, a river; behind it hills with towers. Evening sky. Canvas: 1 ft. 7½ in. × 2 ft. ¼ in.

At one time ascribed to Herman Swanevelt. Mr. Denning records that Turner admired this picture greatly and attributed it to Claude.

310. A Friar Kneeling before a Cross.

SIR P. F. BOURGEOIS, R.A. (English: 1756 – 1811). *See* 6.

The kneeling figure is on a mountain side. An arm of the cross stands out on the left edge of the picture. Panel: 6 in. × 4¼ in.; arched top.

311. Soldiers (a Sketch).

SIR P. F. BOURGEOIS, R.A. (English: 1756 – 1811). *See* 6.

An officer in white trousers, green coat, hat and feathers, his sword in his left hand; with his right he points the way onward to a soldier, who climbs up the bank on which his officer stands. Panel: 6 in. × 4¼ in.; arched top.

312. A "Riposo" in a Landscape.

CLAUDE (French: 1600–1682). *See* 53.

In the foreground the side of a hill covered with trees, at the foot of which the Madonna is seated; the infant Christ, to whom an angel offers flowers, on her lap; St. Joseph seated near. A bridge in the middle distance, flat landscape and the sea with mountains in the distance. Blue sky, with a few clouds. Canvas: 1 ft. 3 in. × 1 ft. 7¼ in.

A graceful rendering of a subject which was much in favour with the later painters; the rest on the journey to Egypt, or at the close of it. The Holy Family, it is related, rested after their long travels in the village of Matarea, beyond the city of Hermopolis, and took up their residence in a grove of sycamores. This subject presented in its accessories a romantic and pastoral character which recommended it to the Venetians and to the landscape-painters of the 17th century. The ministry of angels was an incident frequently introduced. The original version of

this picture belonged, says Mrs. Jameson, to the Empress Josephine, and is now in the possession of the Emperor of Russia.

313. A Child with his Guardian Angel.

FRENCH SCHOOL.

In the centre, an angel coming down, and taking the arm of a naked child, who looks towards heaven, to which also the angel points with his right hand. A sea-shore forms the background. Blue sky. Canvas: 3 ft. $3\frac{1}{2}$ in. × 2 ft. $5\frac{1}{4}$ in.

Painted in imitation of Guido Reni.

314. St. Peter in Prayer.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

On the left, a large rocky cave, where St. Peter, in brown mantle, is kneeling before a crucifix; before him books and two keys; on the right, a cock near a waterfall. Signed "D. Tenier" (the letters T. D. and E are contracted). Panel: 1 ft. × 1 ft. $\frac{5}{8}$ in.

A tradition much propagated in Flanders, says that the Apostle, whenever he heard a cock crow, used to shed tears for his denial of Christ. "Formerly described as representing a landscape with a hermit. In these two companion pictures (Nos. 314 and 323), the influence of the early Flemish School of landscape-painters, as, for instance, Paulus Bril, is to be noticed. This picture shows no trace of the younger Teniers' influence. Teniers is here still independent of the style of his son" (Richter).

315. View on the Maas, Dort in the Background.

CUYP (Dutch: 1620–1691). *See* 4.

In the foreground, large burdocks, goats, sheep and cows, two boys, and a woman milking a cow. In the background, a view of Dort. Clear sky, with clouds on the right. Signed "A. Cuyp." Canvas: 2 ft. $\frac{3}{4}$ in. × 2 ft. $7\frac{1}{2}$ in.

316. Mrs. Moodey and her Children.

T. GAINSBOROUGH, R.A. (English: 1727–1788). *See* 66.

The lady, walking towards the spectator, is in a low-cut satin dress, with a long blue silk jacket, a pelisse, and a gauze veil (fastened at her breast), which floats behind her

left shoulder. Her hair is dressed high and powdered. She looks towards the right; her face is thus seen in slight three-quarter. She holds a younger child on her right arm, and leads with her left hand the elder child, blue-eyed and fair-haired. The children are bare-headed, and wear pink sashes over white muslin dresses, and red boots. Trees come rather close to the figure and the edge of the picture on the left; on the right, a glade or stretch of meadow land runs into the picture, with a clump of trees, and a grey distance. The sky is grey and cloudy. Canvas: 7 ft. $7\frac{1}{4}$ in. × 4 ft. $11\frac{1}{2}$ in. —Princess Victoria Series, ii.

In this beautiful picture, Gainsborough shows the mother and children returning from a woodland ramble. There are wild plants in the foreground; and the girl has her lap full of flowers, one of which she has placed in her sash. The picture was presented to the Gallery by Captain Moodey, son of the lady portrayed in it. "The remarkable thing about this splendid gift [made about 1835] is that no record can be found as to who Captain Moodey was, or why he chose to hand over so valuable a picture to the Dulwich Gallery" (Young's *History of Dulwich College*): *see*, however, above, p. xviii.; the gift followed the acquisition of the Linley family portraits, and one good deed often calls forth another. The Moodeys are an ancient Orkney family, who have held land since 1460 (*see* Nisbett's *System of Heraldry*, 1742, app., p. 24).

317. Landscape.

ENGLISH SCHOOL (18th Century).

Two peasants, a man and a woman, drive their cattle towards a ford in a mountain stream, on the distant side of which a woman is seen tending goats. The open country, probably the Campagna, stretches away into the distance. In the front, on the right, are rocks and a temple, and a large bare tree. Warm-coloured summer sky. Canvas: 2 ft. $10\frac{1}{4}$ in. × 2 ft. $\frac{1}{2}$ in.

At one time ascribed to Zuccarrelli (*see* No. 175).

318. Mrs. Siddons as the Tragic Muse.

Sir JOSHUA REYNOLDS, P.R.A., (English: 1723–1792). *See* 102.

She sits in an arm-chair, in front view, and looks up towards the left. One arm rests on a chair; the other, the left, rests on the chair-arm, by the elbow only, the hand is raised, as if listening to some inspiring voice; head and hair wreathed in pearls. An amber-brown dress, with the bodice hung round with pearls, sits loosely at the shoulders. The white sleeves of the underdress are seen beneath. A dark-olive velvet cloak

envelops the knees; her feet on a footstool. Behind her in the shadowy background stand two mutes, the one holding the bowl, the other the dagger, the insignia of Tragedy. Signed, "Joshua Reynolds pinxit," and dated "1789," on the edge of the robe. Canvas: 7 ft. 9 in. × 4 ft. 9 in.—Engraved by Francis Haward. Princess Victoria Series, i.

This is a replica—mostly executed by one of Sir Joshua's assistants (Score, according to Northcote)—of the famous picture which was exhibited at the Royal Academy in 1784 and is now in the Duke of Westminster's collection. There is a MS. journal of Miss C. Fanshawe, the poetess, in which she gives an account of a conversation with Mrs. Siddons, who said she did not think Sir Joshua painted Lord Grosvenor's picture: "The original," she said, "is at Dulwich College." But it must be admitted that our version is inferior in execution to the other. And, moreover, the dates are conclusive against Mrs. Siddons's theory, as recorded by Miss Fanshawe. Our picture is signed with the name of Reynolds, it is true, but the date is "1789"—five years after Mrs. Siddons sat, and the sale of our version to Mr. Desenfans is recorded in Sir Joshua's notes in June, 1789. The price paid was £735. But in valuing his picture for insurance some years later (1804) Mr. Desenfans put it at £200 only. Mrs. Jameson, though she considered that the effect of the original was greatly marred in the replica, yet accounted it "one of the most interesting pictures in the Dulwich Gallery."

The original picture, often considered Sir Joshua's masterpiece, kept him in a fever, says Northcote; the unfavourable reception of his works in the preceding exhibition made him resolved to show the critics what he could still do; the magnificence of the sitter, and his admiration for her, spurred him on yet further to throw into the work all the resources of his art. The picture was at once acclaimed as the greatest that Reynolds had yet produced. Lawrence, Fuseli, Stothard, and Barry, artists of the most different tastes and styles, united in considering it the finest female portrait ever painted. Sir Joshua himself signalised the picture by inscribing his name on the border of the drapery (as he had done on that of Lady Cockburn, No. 2077, in the National Gallery), saying "I could not lose the honour of this opportunity of going down to posterity on the hem of your garment."

The subject of the picture, Sarah Siddons (1755–1831), was the daughter of Roger Kemble, manager of an itinerant company, and was born at Brecknock. She commenced her career as a singer, but soon attempted tragedy. She married William Siddons in her 18th year, and with him played successfully in Liverpool and elsewhere. In 1775 she was engaged by Garrick to appear at Drury Lane, where, however, she was unsuccessful. She then went to Bath, and with time,

study, and practice so matured her great powers that when Garrick re-engaged her in 1782 her success at Drury Lane was triumphant. In the following year she appeared in several Shakespearian characters. It was at this time (1783-4) that she sat to Reynolds. Mrs. Jameson, who could speak from personal knowledge of the famous tragedy queen, pronounced the picture to be "the most faithful, as well as the sublimest, portrait ever painted. When she sat for the portrait, Mrs. Siddons was in her 28th year, in the prime of her glorious beauty, and in the full blaze of her popularity, honoured in her profession, and honouring it by the union of moral and personal dignity, of genius and virtue. . . . How admirable, how worthy of all gratitude and praise, the feeling and taste of the painter who, when he undertook to convey to after times the portrait of such a woman, that here the ideal was true. . . . It is the apotheosis of her genius and her beauty; painted for the universe and posterity. We can stand before it, and feel in the presence of that grand creature of whom we have heard and read and dreamed; the impression is not lowered nor enfeebled by the commonplaces of ordinary dress or ordinary life, nor falsified nor confined by the scenic trappings of any one character." In one respect, as another critic has noticed, the observance of the fashions of the time helps the general effect of the picture:—"The greatest of all Reynolds's achievements in portraiture was the portrait of Mrs. Siddons, as Tragedy, on her cloudy throne. In this instance, the strange and ugly fashion in which the hair at that period was dressed, rather aids than impedes the sentiment. The whole mass moves horrent from the brow as if standing on end; the dark eyebrows rise under it in slight corrugation, and the springs of imagination are moved. 'Scaffolds, still sheets of water,' divers woes,' the collapse of power, the eclipse of nations, terror, and the immensity of human sorrow, pass in twilight procession as we look, and haunt us when we turn away." (Smetham's *Literary Works*, p. 85.)

There are many anecdotes with regard to the composition and general conception of this famous picture. Mr. Russell (author of the *History of Modern Europe*) had in 1783, the year before that in which Mrs. Siddons sat, printed a poetical tribute to her entitled *The Tragic Muse*, and this may have suggested the subject to Reynolds. According to Mrs. Jameson, Mrs. Siddons used to describe Sir Joshua as taking her by the hand and leading her up to the platform with the words, "Ascend your undisputed throne and graciously bestow upon me some idea of the Tragic Muse." Whereupon, she said, "I walked up the steps, and instantly seated myself in the attitude in which the Tragic Muse now appears." Her account, as recorded by Mr. Phillips, is different. The pose in the picture

was, she said, "the production of pure accident. Sir Joshua had begun the head and figure in a different view; but while he was occupied in the preparation of some colour, she changed her position to look at a picture hanging on the wall of the room. When he again looked at her, and saw the action she had assumed, he requested her not to move; and thus arose the beautiful and expressive figure we now see in the picture." The two stories may be reconciled if we suppose that the attitude was the same as regards the arms, but that the turn of the head and body was afterwards changed, as described to Mr. Phillips. Once, when looking at the picture at Grosvenor House, Mrs. Siddons told the Rev. John Sandford that Sir Joshua intended to work considerably more on the face. When he told her this, on her rising from her last sitting, she answered that she thought it could not be improved. On his showing her the finished picture, he said he had taken her advice, and had not touched the face since she last sat for it.

Mrs. Siddons might naturally suppose that she alone suggested the pose, and the courtly Sir Joshua would assuredly have said nothing to the contrary. To the student of art, however, it is obvious that the composition was inspired by Michaelangelo. Sir Joshua's admiration for that master appears throughout his *Discourses*, and at the end of them he said: "I should desire that the last words which I should pronounce in the Academy, and from this place, might be the name of that truly divine man." The "Tragic Muse" is one of the very rare instances in which Sir Joshua himself attempted the Michaelangelesque. The conception of the picture was suggested, it cannot be doubted, by the Isaiah; the upraised arm is that of the Prophet, and the two attendant figures prove that Reynolds was thinking of the Sistine Chapel. These figures are called by some Pity and Terror, and by others Pity and Remorse, but are more like Remorse and Crime. One bears a bowl, the other the dagger of tragedy, types of secret and open violence; and there is nothing of pity in the expression or action of either. Sir Joshua painted the head of one of these figures from his own, and the study is in the possession of Mr. W. Mayor.

319. View of the Harbour of Genoa.

School of C. J. VERNET (French: 1714–1789). *See* 300.

On the right, steep rocks with a high gate; in the foreground, figures, mostly occupied with fishing; in the background, a lighthouse; an English frigate on the left. Bright cloudy sky. Canvas: 3 ft. 6 in. × 4 ft.

320. The Linley Sisters—Mrs. Sheridan and Mrs. Tickell.

T. GAINSBOROUGH, R.A. (English: 1727–1788). *See* 66.

Mrs. Tickell sits on a bank, dressed in a yellowish ochre-coloured dress, cut low in front, with sleeves to the elbow. Her bushy dark hair is dressed out from her head. She looks out from the picture directly at the spectator, with keen, dark, intelligent eyes. She holds a music-book in her lap; her right hand is about to turn over a page; her left holds the edge of the book nearest to her.

Mrs. Sheridan stands half behind her sister. She is dressed in a light blue silk dress, fashioned like her sister's, with a dark blue velvet band and buckle around her waist. She leans with her left elbow on the head of a long guitar, or lute; her right hand crosses the other at the wrist, and falls over it. She looks away towards the left, and a little upwards. A copse of hazel-wood is the background; this becomes a hedge on a bank at the top of a steep slope of meadow, in the middle distance. Canvas: 6 ft. $5\frac{3}{4}$ in. × 5 ft.—Engraved by Haward. Princess Victoria Series, i.

This famous and beautiful picture shows us Elizabeth and Mary Linley, the elder daughters of Thomas Linley, of Bath (No. 140), by whom they were trained for the concert-room. There is a tradition that the music, shown in the picture, is the score and words of a "Song of Spring" written by Mr. Tickell (music by Linley), which was once celebrated owing to the wonderful singing of the Linley sisters.

The elder sister, Elizabeth Ann (1754–1792), used to stand at the Pump-room door with a basket selling tickets when only a girl of nine. She was lovely, gentle, and good, and her pet name was "The Maid of Bath." Later she gained a high reputation, not only in Bath, but in Oxford and London, by her singing in oratorios and other high-class music, and she was a favourite everywhere. She was an acknowledged queen of beauty, and was surrounded by admirers. Her romantic adventures, culminating in her marriage, in 1772, with the great Sheridan, may be read in Miss Black's *The Linleys of Bath* and Mr. Sichel's biography of Sheridan. One of the adventures supplied the subject of Foote's "Maid of Bath: a Comedietta," played in 1770. Her praises have been well celebrated by her great-grandson, Lord Dufferin:—

> It is evident from the universal testimony of all who knew her, that there has seldom lived a sweeter, gentler, more tender or lovable human being. Dr. Parr said she was 'quite celestial.' A friend of Rogers, the poet, wrote: 'Miss Linley had a voice as of the cherub choir. She took my daughter

on her lap, and sang a number of childish songs, with such a playfulness of manner and such a sweetness of look and voice as was quite enchanting.' Garrick always alluded to her as 'the Saint.' One bishop called her 'the connecting link between a woman and an angel,' and another said that 'to look at her when singing was like looking in the face of a Seraph.' Macaulay, in his essay on Warren Hastings, says of her, 'there, too, was she, the beautiful mother of a beautiful race, the Saint Cecilia, whose delicate features, lighted up by love and music, art has rescued from the common decay.' The daughter of a musician at Bath, who had to earn his bread by the exercise of his profession, she found herself, when still little more than a child, transferred, on her marriage, to the best society of London. But though surrounded, as a lovely young woman in her position was sure to be, by every sort of adulation, she neither lost her head nor her native simplicity; and in an unpublished letter to her husband, written only a year or two before her death, she assures him with what glad alacrity she would quit the blaze of social splendour in which she was then living, the worship of her admirers, and the pleasures of the world, to return with him to the poverty and obscurity of their early life, if only he would give the signal. Married to a man who never ceased to adore her, but who must have often tried her in many ways, she clung to him, as her touching letters attest, to the day of her death with unfaltering devotion.

"Rescued from the common decay," Mrs. Sheridan lives in the works of Reynolds and Gainsborough. Reynolds painted her (1775) as "St. Cecilia," and, in the window of the chapel of New College, Oxford, as the fairest of the Christian Graces. Gainsborough, who lived for some years at Bath, who was himself passionately fond of music, and who was the friend both of Linley and of Sheridan, painted her portrait at full length (1783); and in the representation of her in this picture, "without having all the beauty which Sir Joshua gave her in the famous St. Cecilia, there is," says Mrs. Jameson, "even more mind." Gainsborough, says his biographer, "had seen Mrs. Sheridan in all the freedom of family intercourse; he had heard her sing; he had often watched the wondrous grace of her slight form; he had been charmed with her gentleness, her modesty, her sweetness." He has here painted her "all intelligence, and vivacity, with eyes alike bright and piercing."

Seated beside her is her sister Mary (1758-1787), who, when Elizabeth retired from public singing in 1772, filled her place in oratorio and concert room. She was, as one can well believe from her portrait, full of spirit, and her letters bear out her sister's description of her as "modestly wise and innocently gay." In 1780 she married Sheridan's friend. Richard Tickell (grandson of the poet). He was a wit, and a man of pleasure of

the time; famous as the author of a satire or squib, called "Anticipation," an imaginary debate in the House of Commons; the "Epistle of Fox in town to John Townshend"; and other *jeux d'esprit*; also of a very successful comic opera, "The Carnival of Venice," and an operatic version of "The Gentle Shepherd." He was made a Commissioner of Stamps, chiefly by favour of Brummel, Lord North's private secretary, and father of the famous "Beau."

Gainsborough had symbolised the Linley sisters by flowers; the bank on which Mrs. Tickell sits has a primrose plant in full blossom, and at the feet of Mrs. Sheridan a violet may be seen; whilst the light on the faces of the sisters irradiates the grove around them. The picture is painted in the master's most delicate manner: "let the hand move softly—itself as a spirit; for this is Life, of which it touches the imagery." The sisters both died young. Mrs. Tickell fell into a decline, and died in her 30th year, and Mrs. Sheridan wrote this epitaph upon her:—

> You who have mourned the sister of your Heart,
> The dear companion of your youthful years,
> Pass not regardless. Drop, ere you depart,
> On this sad spot your tributary tears.
> For here the sweetest friend for ever lies,
> The best, the kindest, lovely and beloved,
> Whose cheerful spirit brightened in her eyes
> And graced those virtues which her life approved.

Five years later Mrs. Sheridan also fell into a decline, and died at the age of 38. "The outward beauty that seems but the natural expression of her exquisite personality remained to the end. 'You never saw anything so interesting as her countenance,' wrote Mrs. Canning, 'even with death depicted in it, it is still lovely.'"

The picture was deposited in the Dulwich Gallery by William Linley in 1822, and formally presented in 1831.

321. Winter.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

A peasant in brown coat and brown slouched hat, holding a stick over his shoulder; walks in a stooping position to the right; snow lies on the ground and on the cottages in the background. Dark grey sky. Signed "D. (with T. inside) F." Canvas: 2 ft. 2 in. × 1 ft. 4½ in.

This and No. 341 ("Autumn") formed part of a series of the Four Seasons, which was No. 96 in Desenfans's Catalogue of 1802. Compare the series by the younger Teniers in the National Gallery, Nos. 857-860.

322. Flowers Encircling a Relief.

DANIEL SEGHERS (Flemish: 1590–1661).

Seghers, the greatest of the Flemish painters of flowers, was the son of a silk merchant at Antwerp. After the early death of his father, his mother Margareta van Geel, a Protestant, took him away with her to Holland and brought him up in her religion. He began to study painting when only about fifteen years of age; in 1609 his mother returned with him to Antwerp, where Daniel entered the studio of Jan Brueghel (Velvet Brueghel). In 1611 he was admitted as a master into the Guild of St. Luke. In 1614 he returned to the Roman Catholic religion, and in the month of December of that same year he entered at Mechlin the novitiate of the Society of Jesuits. During his novitiate he abandoned painting, but on the conclusion of it he obtained leave to visit Rome, and resumed his artistic studies. On his return, many princes sought his works, and his Convent grew rich by meeting their wishes. The painter and the Jesuit combined to produce pieces in a peculiar genre of which our picture is an example—garlands and borders of flowers, or fruit, surrounding Holy Families or other religious groups. Many pieces of this sort were painted for Jesuit colleges and chapels. Rubens, Cornelius Schut, Quellinus and others, painted figures in the centre of his garlands. Seghers himself cultivated the flowers that served as his models. Their brilliant tints have lost nothing of their freshness.

In the centre an oval relief, encircled by a broad rococo frame, representing the Virgin and Child with St. Elizabeth in adoration; on the frame, four groups of flowers, as hyacinths, jonquils, tulips, jasmine, roses, mallows, pinks, snowdrops, tuberoses, hellebore, ivy, and iris. Signed "Daniel Seghers, Soctis. Jesu." Canvas: 3 ft. $1\frac{7}{8}$ in. × 2 ft. $3\frac{1}{2}$ in.

An important work of the master, the colours very forcible and delicate in tone, the figures probably by Erasmus Quellinus (1607-1678), pupil of his father the sculptor Erasmus; he worked at Antwerp. "A very admirable picture of this master," says Waagen, "so justly celebrated in his own times, whose red roses still flourish in their original beauty, while those of the later painters have more or less changed."

323. Mary Magdalene in a Cave.

TENIERS THE ELDER (Flemish: 1582–1649). *See* 14.

In the foreground, a large cave; on the right, a waterfall; in the centre, a brook; near it a hare and a heron; on the left

Magdalene seated, holding a crucifix in her left hand; near her are books, a crane, a scourge, some cabbages, and turnips. View of mountains in the background. Evening sky. Signed and dated: "D. Tenier, lv., 1634." Panel: 1 ft. × 1 ft. $8\frac{5}{8}$ in. [Companion picture to No. 314.]

324. Cattle in a Landscape.

After PAUL POTTER (Dutch: 1625–1654).

Paul Potter, born at Enkhuizen, received his first instruction from his father, Pieter Simonsz Potter, a landscape-painter. His family is said to have settled at Amsterdam in 1631. In 1646 he was received into the Guild of St. Luke at Delft, and in 1649 into that at the Hague. At Delft he lived in a house which belonged to the painter Jan van Goyen. He there married Adriana Balckeneynde in 1650. He went to Amsterdam in May, 1652, where he died, when only twenty-eight years of age. Potter was the greatest Dutch animal painter. He renders details with great care, and is most true to nature in his representation of cattle and landscape.

A dark cow standing near a tree; one lying down to the left; a church in the distance; clear evening sky. Panel: 7 in. × $8\frac{1}{2}$ in.

This is probably the picture which Bourgeois bought at the Bryan sale in 1798 for 15 guineas.

325. Landscape with Cattle and Figures.

Sir P. F. BOURGEOIS, R.A. (English: 1756 – 1811). *See* 6.

A rising ground in the centre, with cattle on the top and at the foot; a large tree on the right and a boy with two dogs; a winding stream on the left. Evening effect in the sky. Canvas: 3 ft. $3\frac{1}{4}$ in. × 4 ft. 1 in.

326. Seaport with Oriental Figures.

J. LINGELBACH (Dutch: 1625–1674). *See* 55.

In the foreground, numerous figures in Oriental costumes; in the centre a horseman with a quiver full of arrows; on the left, a statue of Neptune; on the right, a man sitting; at his feet a globe, a cross, and some papers. In the background, a light-house and ships; on the left, Roman ruins; cloudy sky. Signed

and dated " J. Lingelbach fecit 1670." Canvas: 2 ft. 2½ in. × 2 ft. 9½ in.

The scene suggests the port of Genoa (compare No. 319), then, as to a considerable extent still, a busy seat of trade and communication with the East. We may notice specially the turbaned grandee, with a servant holding an umbrella over his head; and the heyduc, in the middle. This picture was bought at a sale from Mr. Moses Vanhausen in 1783.

327. Boats in a Storm.

BAKHUISEN (Dutch: 1631–1708).

Ludolf Bakhuisen was one of the chief marine painters of the Dutch school. His pictures were in his own day as highly esteemed as those of Willem van de Velde. The King of Prussia was among his patrons, and the Czar Peter the Great visited his studio and took lessons of him. For " calms," men went as a rule to Van de Velde; for " storms," to Bakhuisen, who " voluntarily exposed his life several times for the sake of seizing, in all its horrible reality," says M. Havard, " the effects of rough weather. But in spite of his earnestness, Bakhuisen is very inferior to Van de Velde. His pictures, compared with those of his rival, have a dry, hard aspect, and his colour is without transparency—defects which cannot be counterbalanced by the fury of upturned waves or the driving of heavy clouds across the sky." His father was town-clerk at Emden, in Westphalia, and there Ludolf was born. He was at first educated as a writing-master, an art which at that time had a great reputation in Holland; and afterwards, in 1650, entered the house of the merchant Bartelet, at Amsterdam. He began to draw, with the pen, in the harbour and on the beach, and then visited the studio of the celebrated landscape-painter, Allart van Everdingen (1621–1675). He also studied the sea-pieces of Hendrik Dubbels.

Some river fishing-boats have been caught in a storm. Among them is a large boat trying to make head against the wind, and in dangerous proximity to a pier. Three small boats in the foreground are in the same condition. A number of people on a sandy bank behind the pier are making their way against the wind to lend assistance to the endangered boats. A church tower and the top-masts of small coasting craft in the distance on the right. On the left, the open river is seen, with two fishing-boats beating down the stream. The view on this side is closed by the river's bank, on which is another church. Dark storm-clouds, with a bright gleam of light on white clouds

on the right. Signed, on the back of a boat, and dated on a floating plank, 1696. Canvas: 2 ft. ½ in. × 2 ft. 7 in.

328. Italian Landscape.

C. J. VERNET (French: 1714–1789). *See* 300.

On the left, high rocks, with a waterfall; on the right, in the foreground, a road, where oxen draw a vehicle, loaded with blocks of marble; various figures about; blue sky with clouds. Signed "fait à Rome Par J Vernet." Canvas: 3 ft. 11 in. × 5 ft. 7¼ in.

This picture was in the Calonne collection, from which it was bought, according to Mr. Desenfans' note, for £110 5*s*. He called it "A Grand View near Tivoli," and remarked, "It is visible that Vernet has endeavoured at the style of Salvator Rosa, but finished with more brilliancy and effect" (Denning)—an opinion that will probably not win general approval.

329. A Hawk and Sparrows.

DUTCH SCHOOL (17th Century).

The hawk stands over a hen-sparrow that it has killed, and, open-mouthed, defies the cock-bird, which stands in an attitude of attack on the left; a tree-stump and some honeysuckle in the foreground. Canvas: 2 ft. 4½ in. × 1 ft. 8½ in.

Before 1880 ascribed to Jan Weenix. "In a bad condition," Mr. Denning noted, "but very true to nature and painted with a very fine touch. I should say a genuine picture. It has been rubbed and scrubbed past redemption."

330. Antique Monuments in a Park.

DIRK VAN BERGEN (Dutch: *d.* after 1690).

An animal and landscape painter of Haarlem. Nothing is known of his life.

A courtyard outside an Italian town. Statues and a fountain. In the centre cypress and olive trees; cows, sheep, a bull, and a donkey are dotted about; in the foreground, women and children, some sitting and some walking; in the back a convent; blue sky. Canvas: 1 ft. 9¾ in. × 2 ft. ¾ in.

This picture has been ascribed to Jacob van der Doës, and also to Karel du Jardin. "But," said Dr. Richter (1880), "landscape and animals prove clearly the influence of Adrian van de Velde, whose only pupil was Dirk van Bergen. The

figures, however, are evidently painted by a different artist, whose colouring is more variegated."

331. Thomas Linley, the Younger.

T. GAINSBOROUGH, R.A. (English: 1727 – 1788). *See* 66.

Three-quarter of a young man, dressed in a red coat, white necktie; black cocked hat under his arm. Canvas: 2 ft. 5½ in. × 2 ft. ½ in.—Princess Victoria Series, ii.; *The Linleys of Bath*, p. 144.

Thomas, the younger, was a son of Thomas Linley (No. 140), and endowed with all the distinction of appearance characteristic of the family. He was born in 1756, and under his father's instruction became an "infant prodigy" in performing upon the violin. He played in public at the age of eight, and when twelve he composed six violin solos. In 1770 he went to study at Florence and there made the acquaintance of Mozart who "said that he was a true genius and felt that, had he lived, he would have been one of the greatest ornaments of the musical world." On his return to England in 1773 he became leader of the orchestra and solo player at his father's concerts in Bath, and afterwards at the Drury Lane Oratorios. His own musical compositions won much praise. In 1778, when he was 22, he was drowned through the capsizing of a boat, while on a visit to the Duke of Ancaster at Grimsthorpe. Mrs. Sheridan wrote some graceful verses to his memory, entitled "On my brother's violin." "Does it still exist, that violin? Was it among the many musical instruments of different kinds that used to hang upon the walls of Ozias Linley's room at Dulwich?" (*Linleys of Bath*, p. 146.)

332. Figures with Sheep at a Well.

Ascribed to GERARD VAN HERP (Flemish: *b.* about 1604).

Of the life of Gerard van Herp, or Harp, nothing is known. He is supposed to have been a pupil of Rubens. His pictures are generally of small size, and mostly represent the life of country people in the interior of their houses. He occasionally painted religious subjects.

On the right, a woman with a basket of apples; near her, a girl asking for fruit; a boy hiding himself behind her and

eating an apple; before him a dog. On the left, a well, two peasants, sheep, goats, and a cow. A cottage and a flat landscape in the distance; cloudy sky. Panel: 1 ft. 10¼ in. × 2 ft. 4½ in.—Engraved by R. Cockburn.

This picture was in the early Catalogues of the Gallery ascribed to the brothers Le Nain (*see* No. 180). In 1876 it was ascribed to Gerard van Herp. Dr. Richter, in 1880, accepted this attribution, describing the picture as "Probably an early work of the master, without brilliancy in the colouring, but careful in execution." It has, however, been pointed out, in support of the original attribution, that "the composition and colour are in many respects based upon those of a picture by Le Nain in the Hunterian Museum, Glasgow" (*see* the Burlington Fine Arts Club's Catalogue of 1910, p. 11).

333. Battle Scene (a Sketch).

Sir JOSHUA REYNOLDS, P.R.A. (English: 1723–1792). *See* 102.

An officer in armour, bareheaded, and mounted on a grey prancing horse. An appearance of a battle in the background. Cloudy sky. Canvas: 2 ft. 6½ in. × 2 ft.

334. Cattle and Sheep.

After PAUL POTTER (Dutch: 1625–1654). *See* 324.

Three oxen and a sheep on the left. One ox rubbing himself against a tree; opposite him, a sheep lying on the ground; another ox lying on the ground; a third in the centre of the foreground, standing behind with his back turned to the spectator; in the distance on the right a village; stormy sky. Panel: 1 ft. 2⅞ in. × 1 ft. 8½ in.

"The signature 'Paulus Potter fe.' on this picture is not genuine. A clever imitation of this artist" (Richter).

335. View on the Sea-shore.

Sir P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

Cliffs on the right; in the foreground, a man, in a red coat, on horseback; another on foot, near a prancing horse. View of the sea, with a sailing boat, on the left. Cloudy sky. Canvas: 3 ft. 3 in. × 4 ft. ¾ in.

336. Mercury and Argus.

School of CLAUDE (French: 1600–1682). *See* 53.

A large tree in the centre, with cattle; on the left, Mercury sitting on a bank and lulling Argus to sleep with music from his pipe; on the right the fawn-coloured heifer (Io). Ruined temples on the right. Blue sky with clouds. Panel: 1 ft. $1\frac{1}{2}$ in. × 1 ft. $1\frac{3}{4}$ in.

At one time ascribed to Claude himself.

337. A Laundress, near Ruins.

NICHOLAS BERCHEM (Dutch: 1620–1683). *See* 88.

In the foreground a pool, in which a kneeling woman washes linen and converses with another woman holding a basket of washed clothes under her left arm. Behind the kneeling figure, on the left, are a goat, a red and a brown cow, and a herdsman. In the background, on the right, a ruin, with large blocks of stone and some foliage, behind a part of which a donkey's head and a man's face are partly seen. On the left, a valley and a hill; cloudy sky. Signed "Berchem." Panel: 1 ft. $1\frac{1}{8}$ in. × 1 ft. 5 in.

An early work of the master.

338. Mountain-valley with Ruins.

BREENBERGH (Dutch: *b.* about 1600, *d.* after 1663). *See* 23.

On the right, steep rocks with bushes and a pine-tree; on the left a lake, and above it, the declivity of a mountain. In the distance, hills. On the right a road, which winds around the base of a ruined castle; two men driving flocks of sheep; a man on a donkey. In the immediate foreground, a drover with a herd of sheep, goats, cows, a donkey, and a loaded pack-horse; he is pointing the way to a man in a helmet, with purple drapery, walking with a lady in a blue dress, who has also a child with her; blue sky with a few clouds. Panel, elliptical: 1 ft. $1\frac{1}{2}$ in. × 1 ft. $5\frac{1}{2}$ in.

339. Landscape with Cattle and Figures.

P. J. DE LOUTHERBOURG, R.A. (English: 1740–1812). *See* 297.

A clump of elms forms the middle mass of the composition; a warm setting sun is behind them. A group of cows, a calf,

sheep, and a donkey occupy the middle of the foreground; they drink from a stream which comes to the edge of the picture. Prominent among them is a white cow; a man and a dog look after the herd; a mounted figure is in the middle distance. Two beech-stems are on the right. Canvas: 2 ft. $2\frac{1}{2}$ in. × 3 ft. 2 in.

340. River Scene by Moonlight.

After AART VAN DER NEER (Dutch: 1619–1682).

Aart van der Neer was born at Amsterdam, where he chiefly worked, and where he is said to have died. His pictures generally represent the effects of moonlight, sometimes conflagrations by night, winter and summer landscapes in evening light. His moonlight landscapes are always rendered in the same peculiarly attractive manner; the deep shadows are of unequalled clearness.

The river occupies the centre of the picture; houses on either side in the distance; a church on the left, over it a full moon. In front a fisherman and a wayfarer. Cloudy sky. Signed "A. and V. (in monogram) D. and N. (in monogram)." Canvas: 1 ft. $10\frac{1}{2}$ in. × 2 ft. 5 in.

The original of this picture was in the Duke of Sutherland's collection at Stafford House.

341. Autumn.

TENIERS THE ELDER. (Flemish: 1582–1649). *See* 14.

An innkeeper, with vine-leaves round his head, stands smiling before his inn; a jug in his left hand, and holding up a wine-glass with his right; before him three casks: a vineyard and trees in the distance. Blue sky with light clouds. Canvas: 2 ft. 2 in. × 1 ft. $4\frac{1}{2}$ in.

This and No. 321 (*q.v.*) are companion pictures.

342. A Man Holding a Horse.

Sir P. F. BOURGEOIS, R.A. (English: 1756 – 1811). *See* 6.

A spirited sketch; a man in the dress of a cavalier holding a prancing horse. Canvas: 8 in. × 6 in.

343. A Cow.

DUTCH SCHOOL.

A brown cow trotting from right to left and turning her head. A tree, dark hedge, and blue distance. Panel: $7\frac{5}{8}$ in. × 5 in.

At one time ascribed to Paul Potter. "A piece cut out of a larger picture; a fine study" (Denning).

344. Tobit and the Angel.

SIR P. F. BOURGEOIS, R.A. (English: 1756 – 1811). *See* 6.

The angel, in white, presses on with the young Tobit, in red, who carries a fish in his left hand. Dark sky and distance; thinly painted on dark oak. Panel: Circular, $7\frac{1}{2}$ in. diameter.

345. A Girl with a Hurdy-gurdy.

FRENCH SCHOOL.

A whole-length figure, with a galanty-show at her back, playing a hurdy-gurdy and standing at a doorway. Dark background. Panel: $9\frac{1}{8}$ in. × $8\frac{5}{8}$ in.

A slight sketch, the colours of deep tones. At one time ascribed to Chardin (*see* No. 307).

346. Thomas Stothard, R.A.

JOHN WOOD (English: 1801–1870).

Wood, born in London, the son of an artist, entered the schools of the Royal Academy in 1819. He first exhibited at the Academy in 1824, and in the following year gained the gold medal for his picture of "Joseph Expounding the Dreams of the Chief Butler and Baker." This, and other works in 1834 and 1836, gained him a great reputation. Subsequently, however, he was unable to maintain the position he had achieved by his first success. He painted portraits, but his art degenerated with failing health.

Three-quarter-length figure, life size, apparently about seventy-five years of age, seated in an arm-chair. The right hand, in which is held a pair of spectacles, rests on a large book, lying open on a table. Red curtains and books on shelves form the background. Canvas: 4 ft. 3 in. × 3 ft. 3 in.—Presented to the Gallery by Miss Elizabeth Wood, sister of the artist.

Stothard (1755–1834) was famous both as a painter (some of his best works are in the National Gallery) and yet more as a

book-illustrator. More than 3,000 of his designs were engraved: they are collected in the Print Room of the British Museum. Turner called him "the Giotto of England"; Ruskin, "the Fra Angelico of England." He was elected R.A. in 1794, and in 1812 was appointed Librarian of the Academy, an office which he held until his death. Our portrait of him in old age somewhat recalls a description given of him by a fellow Academician (Redgrave): "The venerable artist has left an additional picture in our minds, when in his last years, deaf and feeble, he was occupied in his evening duties as Librarian at the Royal Academy. There, bending over some book of prints, with many unconscious sighs and moans, his unsteady hand was unable to pour out the cup of tea in which he found a solace, yet even then, retiring into the recess of the window, he would, from time to time, occupy his pencil for a few moments, in the realization of some thought, in a slight but still elegant and graceful sketch."

347. A Skirmish of Cavalry.

PIETER SNAYERS (Flemish: *b.* 1593, *d.* after 1669).

Born at Antwerp, Snayers become a pupil of Sebastian Vrancx, and was admitted a member into the Guild of St. Luke in 1612. In 1628, the Stadholder, Archduke Albert, summoned him as a court-painter to Brussels, where he also was admitted as a member into the Guild of Painters. He is mentioned as still living in the year 1669. Snayers owes his celebrity to his battle-pieces, which are mostly scenes of the Thirty Years' war. He occasionally painted hunting-pieces and still-life. His pictures, although hasty in execution and of a somewhat hard and variegated colouring, still deserve appreciation, because of their broad and pictorial treatment. Van der Meulen was his pupil.

On the right, a river, near which numerous soldiers on horseback are fighting with swords and pistols; further back are other groups of fighting men; bushes and trees in the background. Blue sky and light clouds. Signed, "F. el Pintor." Canvas: 2 ft. 5 in. × 3 ft. 5½ in.

348. Landscape with Cattle and Figures.

CUYP (Dutch: 1620–1691). *See* 4.

A low sandy place, with patches of marshy grass; on the left, a mound, on which two goats browse; three shepherds and sheep in the middle ground; on the right, three cows. A flat marshy distance, and clear, cool sky; some clouds to the right. Signed,

"A. Cuyp." Panel: 1 ft. $2\frac{7}{8}$ in. × 1 ft. $10\frac{1}{2}$ in.—Engraved by R. Cockburn.

"A particularly important work of the master, as it is painted in his earliest style, of which only a few examples have come down to us. It somewhat recalls the manner of van Goyen" (Richter). C. R. Leslie, in his *Handbook for Young Painters*, refers to this picture in illustration of the general remarks that "Nature impresses the varied sentiment of the varying moods as eloquently on flat meadows and straight canals as on mountains, valleys and winding streams," and that "the most impressive pictures by Cuyp and Ruysdael are often made out of the fewest and simplest materials." "There is a small sunset by Cuyp in the Dulwich Gallery. It has not a tree, except in the extreme corner, nor scarcely a bush, but it has one of the finest skies ever painted, and this is enough, for its glow pervades the whole, giving the greatest value to the exquisitely-arranged colour of a near group of cattle—bathing the still water and distance in a flood of mellow light, and turning into golden ornaments a very few scattered weeds and brambles that rise here and there from the broadly-shadowed foreground into the sunshine, gaining great importance from their nearness to the eye."

349. Canal with a Bridge.

School of J. RUYSDAEL (Dutch: 1628–1682). *See* 105.

On the left, small houses, a windmill and trees; in the centre a canal and a bridge, from which two figures are fishing. On the right, a footpath with a wayfarer. Blue sky with dark clouds. Panel: 1 ft. $2\frac{3}{4}$ in. × 1 ft. $7\frac{1}{2}$ in.

[**350-449.** *The pictures bearing these numbers did not belong to the Desenfans-Bourgeois Collection, but were bequeathed to the College, at much earlier dates, by Edward Alleyn, William Cartwright, or others* (see *the Introduction, p.* v.).]

350. Fruit with Squirrel.

ARTIST UNKNOWN.

No. 85 in Cartwright's Catalogue: "A long pictur of grapps, peaches, and other fruit, with a squerell in it, £3." Canvas: 1 ft. $8\frac{3}{8}$ in. × 3 ft. $6\frac{3}{4}$ in.

351. Dead Game.

ARTIST UNKNOWN.

Hare, rabbit, woodcock, and snipe, all hanging over and partly resting on a table, on the cloth of which is placed one

snipe. No. 185 in Cartwright's Catalogue. "A great pictur of fouls and a Rabett and a hare, a very long large pece, £12." Canvas: 3 ft. 4¾ in. × 4 ft. 10½ in.

352. Our Saviour and St. John the Baptist as Children.

After VAN DYCK. *See* 81.

No. 99 in Cartwright's Catalogue. "Our Saviour and John, after Vandik, £4." Canvas: 2 ft. 5½ in. × 2 ft. ½ in.

A copy, after Van Dyck, from the picture in the Royal Collection.

353. Procession of Marine Deities.

ARTIST UNKNOWN.

No. 176 in Cartwright's Catalogue. "Two naked women, an ould man with a long whit beard and red mantell, a doge and a Tritan, a large pictur on a bord, £7." Panel: 2 ft. ¾ in. × 2 ft. 7 in.

354. Portraits, in an Emblematical Picture.

Ascribed to LUCAS DE HEERE (Flemish: 1534–1584).

Lucas de Heere, artist, archæologist, and poet, was born at Ghent, the son of Jan de Heere, sculptor and architect, and Anna, a miniaturist. He was a pupil of Frans Floris at Antwerp, and was presently employed at Fontainebleau in making designs for tapestries. He was much in England. In 1554 he painted the portrait of Queen Mary (Society of Antiquaries); in 1569, the allegorical portrait of Queen Elizabeth (Hampton Court). He died in Paris.

There is an hiatus in the Cartwright Catalogues (Nos. 186-209), and it is not known whether the picture came from Cartwright or from Alleyn. Panel: 2 ft. 7¾ in. × 3 ft. 4¼ in.*

The picture is in a black frame, and contains the portraits of a gentleman and lady, three-quarters length. He has a beard, a small ruff, and a ring on his forefinger; she is in a close dress, a small ruff, close head-dress, with rings on the

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* The following description of the picture was taken by Dr. Carver, (*Catalogue of the Cartwright Collection*, etc., 1890), "chiefly from Manning and Bray's *Surrey* (Vol. III., p. 444), but with a few additions and corrections. It has not been found possible to obtain any further explanation of its subject and devices."

middle and little finger of the right hand and on the little finger of the left hand. Between them is a tomb, below which lies a corpse, naked, except a cloth round the middle. The head of the corpse rests on a sheaf of corn, and ears of corn lie beneath the body. On the tomb is a skull, on which rests the gentleman's left hand and the lady's right. Above is a burning candle in a candlestick, on each side of which is a wool-pack and a brass or metal vase filled with flowers.

Over the gentleman are arms, 1 and 4. *Gu.*; a fess engrailed between three boars' heads couped *Or*; 2 and 3 *Sa.* three lions rampant *Arg.* Over all a crescent *Or* for a second son. On the tomb, by his side, the arms of France and England quarterly.

Over the lady, in the upper part of the picture, arms in six quarterings: 1. *Sa.* a lion rampant *Arg.* [*Williams*]; 2. *Sa.* two spears' heads *Arg.* [*Pryce?*]; 3. *Arg.* a chevron between three fleurs de lis *Sa.* [*Dixwell*, &c.]; 4. *Arg.* three chevrons *Gu* [*Lougher*, of Glamorgan?]; 5. *Arg.* a lion rampant *Sa.* [*Hughes, Lloyd*, &c.]; 6. same as 1.

On the tomb, by her side, arms, barry nebuly *Sa.* and *Arg.* a chief *Gu.* a lion passant *Or.*

Over the gentleman's head,
ætatis suæ 47

Over the lady's head,
ætatis 28

Over the hands, W. I. " Behowlde ower ende." I. I.
Under them, on the face of the tomb,

" The worde of God
Hathe knit vs twayne
And Death shall vs
Devide agayne."

On one side of the tomb, " AN° "; on the other, " 1560."
The candle stands between these words, " Thus consumythe ——ovr tyme."

On each wool-pack is a merchant's mark. On one " an° I." On the other, " an° X."

On each wool-pack is written, " Good. Lemster. p. daell." " The wool in and near Leominster, commonly called Lemster Ore, is most estimable; it has been frequently sold for thirty shillings a stone. Mr. Drayton thus writes of the wool:—

Where lives the man so dull, on Britain's farthest shore,
To whom did never sound the name of Lemster Ore?
That with the silk-worm's web for smallness doth compare,
Wherein the winder shows his workmanship so rare:
As doth the fleece excel and mocks her looser clew;
As neatly bottom'd up as Nature forth it drew."

(*An Account of Leominster and its Vicinity*, by John Price, Ludlow, 1795.)

At the bottom of the picture, "Lyve to dye and dye to lyve etarnally."

Round the frame in gold letters, beginning at the top—

When we are deade and in owr graves,
And all owre bones are rottvn,
By this shall we rememberd be,
When we shulde be forgottvn.

355. Still Life.

ARTIST UNKNOWN.

A herring and a loaf on a dish; a knife lying across the dish; a glass, and a Rhenish beer jug with a cover. Panel: 1 ft. $2\frac{3}{4}$ in. × $11\frac{3}{4}$ in.

356. A Company of Horse Soldiers.

Ascribed to BRUEGHEL (*d.* 1569).

Peter Brueghel (or Breughel), the Elder, called also Peter the Droll, was born in the village of Brueghel, near Breda, the son of a peasant. He became a member of the Guild at Antwerp in 1551. He painted village merry-makings, &c., also wild landscapes with banditti; he had travelled in the Alps.

No. 28 in Cartwright's Catalogue. "An ould pictur on a bord, with soulders on horseback, done by Bruegel, £5." Panel: 1 ft. $8\frac{3}{4}$ in. × 1 ft. 4 in.

357. Dead Game.

ARTIST UNKNOWN.

No. 67 in Cartwright's Catalogue, "A hare hanging upon a huk and 2 birds on a Table, £3." Canvas 2 ft. $8\frac{1}{4}$ in. × 2 ft. This is a picture of greater artistic merit than belongs to most of Cartwright's. It is possibly by Jan Fyt (Flemish: 1611-1661).

358. A Bagpiper and a Girl.

ARTIST UNKNOWN.

No. 175 in Cartwright's Catalogue, "A pictur of a bagpiper, and a man corting his lass, on a large bord, £5." Panel: 2 ft. $1\frac{1}{2}$ in. × 2 ft. $7\frac{1}{8}$ in.

359. Sea-piece.

CASTRO.

Several sea-pieces in the Cartwright Collection are ascribed to "Castro." Nothing is known of a marine-painter so named;

but many painters of the name are recorded, mostly of the Spanish, but some of the Dutch school.

No. 225 in Cartwright's Catalogue, "A Galley of Malta, ye coulers Red with whit crosses, full of passingers, a yard and a halfe long and a yard deepe. Castro. £7." Canvas: 2 ft. 6 in. × 4 ft. 5 in.

360. A View on the Thames, London.

CORNELIUS BOL (Dutch: 17th Century).

Bol visited England before the Fire of London, of which he painted some views.

A view on the Thames; on the right, Somerset House and the Savoy; distant views of Whitehall, Westminster Abbey and Westminster Hall. On the left, Lambeth Palace. The river is busy with small boats and traffic. Signed "C. B." Canvas: 2 ft. 1 in. × 3 ft. 6⅝ in.

361. Sea-piece.

CASTRO. *See* 359.

No. 224 in Cartwright's Catalogue, "A large Sea Scift of 2 yards long and a yard and something more depe, shipps, a black hous, a wharfe and an ale house, a Ruffe watter. Castro, £10." Canvas: 5 ft. 10 in. × 3 ft. 1½ in.

362. Portrait: Head of a Woman.

JACOB HUYSMANS (Flemish: 1633–1696).

Huysmans (also called Houseman) was born at Antwerp about 1633. He came to England in the reign of Charles II., and rivalled in popularity even Sir Peter Lely. There are portraits by him in the National Portrait Gallery and at Hampton Court.

No. 72 in Cartwright's Catalogue, "A woman in a blue mantell in a gilt fram on a 3-quarters clouth, don by Housman. £5." Left hand and arm across the body; right shoulder bare; dark drapery on left shoulder. Canvas: 2 ft. 5½ in. × 2 ft. ½ in.

This portrait has not been identified. The *Dictionary of National Biography*, in the article on Richard Lovelace, states that there is at Dulwich "a nameless portrait which may be Lucasta, and which certainly resembles the engraved portrait of

her." The "engraved portrait" is the portrait, or, more probably, fancy picture, inscribed "P. Lilly inv.," which is inserted in some copies of Lovelace's *Lucasta*. The only portrait in our Gallery in which any resemblance can be detected to the engraving after Lilly is the present one; but differences are more marked than resemblances, and Cartwright, who in his catalogue identifies several portraits of the Lovelace group, gives no name to this picture.

363. Richard Lovelace.

ARTIST UNKNOWN.

Three-quarter face. In armour, a pink scarf over his right shoulder held to the breast by the outspread hand. Canvas: 2 ft. 5½ in. × 2 ft. 1 in. No. 100 in Cartwright's Catalogue, when it is described as "Colonel Louliss his pictur, in armour 3 quarters clouth. £3."—Engraved by Clamp, for Harding's *Biographical Mirror*.

Portrait of the poet and cavalier (1618-1658), son of Sir William Lovelace (No. 365). He was educated at Charterhouse and Gloucester Hall, Oxford. He served in the Scottish expeditions, 1639 and 1640, and rose to the rank of Colonel in the Royal Army. He presented to the House of Commons the Kentish Petition in favour of the King (1642), was committed to the Gate House, and there wrote the song, "To Althea from Prison" ("Stone walls do not a prison make," etc.). After the surrender of Oxford he formed a regiment for the service of Louis XIV., was wounded at Dunkirk, and on his return (1648) was again imprisoned. In prison he collected and revised his poems, prefixing to them the title "Lucasta" (Lux Casta)—who may have been an imaginary personage, though Wood identified her with a certain Lucy Sacheverell, who "upon a stray report that Lovelace was dead of his wound received at Dunkirk, soon after married." (*See also* Nos. 362, 378.) Lovelace was released at the end of 1649; but having "consumed his whole patrimony in useless attempts to serve his sovereign, he grew very melancholy (which brought him at length into a consumption), became very poor in body and purse, was the object of charity, went in ragged cloaths (whereas when he was in his glory he wore cloth of gold and silver) and mostly lodged in obscure and dirty places." He died in a mean lodging-house, and was buried in St. Bride's Church, Fleet-street.

Our portrait "goes," says Lovelace's biographer in the "National Dictionary," to justify Aubrey's description of him as "a handsome man but proud." As a youth at Oxford he was accounted, says Anthony à Wood, "the most amiable and beautiful person that ever eye beheld, a person also of innate modesty, virtue and courtly deportment, which made him then, but especially after, when he retired to the great city, much

admired and adored by the female sex." In our portrait "the face is oval; the hair, worn cavalier fashion, long, is of a dark brown colour and falls down in abundant masses, while the moustachios are small and thin. The small, well-formed mouth is perhaps a trifle voluptuous, but is nevertheless suggestive of firmness of character. The eyes are large and dark, and the well-arched and delicately pencilled eyebrows are unusually far apart; the general expression of the face is singularly sweet and winning. The head is small, well formed and aristocratic" (*Gentleman's Magazine*, 1884).

The authorship of this celebrated portrait is as yet undetermined. Its air of poetical romance is, says Mr. Collins Baker, clearly Dobsonesque; yet it is too flat to be the work of William Dobson (*see* No. 592). "The colour is not Dobson's. The hand, moreover, is not Dobsonian, being fatter, shorter, and less definitely Van Dyckian." Mr. Baker proceeds, in the style of Mr. Berenson, to ascribe our portrait, together with some others elsewhere, to an Amico di Guglielmo or an Alunno di Dobson, whom he names conjecturally F. How (see *Lely and the Stuart Painters*, vol. ii., pp. 99 ,102).

In Cartwright's Catalogue there are enumerated eight portraits of the Lovelaces or their connexions; including, that is, "Althea" (No. 378) and Lord Lovelace of Hurley (No. 373). These are all in the Gallery except one, which has disappeared (No. 182 in Cartwright's Catalogue, described by him as "My Lady Louless with a little monkey in her armes on a clouth to the knees"). The pedigree of the other Lovelaces whose portraits are in the Gallery is as follows:—

William Lovelace, of Bethersden.

Serjeant Sir W. Lovelace (No. 372).

Sir William Lovelace, of Bethersden (No. 367). — Thomas Lovelace (No. 364).

Sir William Lovelace, of Woolwich (No. 365).

Richard Lovelace (No. 363).

It is not known how William Cartwright came to be possessed of the Lovelace family portraits or what information he had about them; but inasmuch as some of them were left by will to the poet by his mother, it is only reasonable to suppose that Cartwright obtained them from him or his representative. If this be so, Cartwright's identifications may be accepted as certainly correct, so far as they go.

364. Thomas Lovelace.

ARTIST UNKNOWN.

Yellow doublet, ruff, black cloak, with a double gold thread through it; gloved hands across the doublet. Inscribed "Thomas Lovelace, 1588, aetatis suae 26." Panel: 2 ft. 6 in. × 1 ft. 11½ in. No. 180 in Cartwright's Catalogue, "Thomas Loulass, his pictur, with a hare lip, on a bourd, 10*s*."

Portrait of the younger son of Serjeant Lovelace (No. 372), 1563–1591; pilgrim to Rome, 1583.

365. Sir William Lovelace (of Woolwich).

ARTIST UNKNOWN.

Three-quarter face. Dark complexion, with moustache and imperial, lace collar, amber-coloured scarf across the armour over the right shoulder. Panel: 2 ft. 1½ in. × 1 ft. 9¾ in. No. 179 in Cartwright's Catalogue, "Loullass, his father, in black armor and a red scarfe, on a bourd" (price effaced).

Portrait of Richard Lovelace's father. Sir William Lovelace (of Woolwich), 1584 – 1628, was the son of Sir William (of Bethersden), whose portrait is No. 367. He served bravely in the Low Countries under Sir Horace Vere, was knighted by James I., (1609), and was killed at the siege of "Grolle" in Holland.

366. Elijah Raising the Widow's Son.

ARTIST UNKNOWN.

A bearded figure stoops down, with outstretched arms, over the nude body of a young child. The figures are larger than life. Canvas: 5 ft. 2¼ in. × 3 ft. 7¾ in.

367. Sir William Lovelace (of Bethersden).

ARTIST UNKNOWN.

Full-face, right hand in belt, left hand on sword hilt. Panel: 3 ft. 5¾ in. × 2 ft. 7¾ in. No. 165 in Cartwright's Catalogue, "Sr. Will. Loulass on a bord to ye knees with a chan of gould about his neck, in a ruffe and truncke hous, £2."

Portrait of the son of Serjeant Lovelace (No. 372); the poet's grandfather, 1561–1629; knighted by Queen Elizabeth, 1599; a correspondent of Sir Dudley Carleton; buried at Bethersden, October 12, 1629.

368. Théodore de Bèze.

ARTIST UNKNOWN.

Head. He wears a broad brimmed hat, and has a long flowing grey beard. Inscribed "De Beza 1605." Canvas: 1 ft. 1 in. × 10½ in.

Théodore de Bèze (commonly called Beza), the eminent French scholar and reformer, born at Vezelay. Professor of Greek at Lausanne; was sent (1559) to ask the intervention of Henry of Navarre in behalf of the Huguenots; finally settled at Geneva, and became the most active and influential associate of Calvin, to whose position and influence in the Church at Geneva he succeeded, 1564. Beza presided at the Synod of Rochelle, at which the "Confession of Faith" of the French Protestant Church was settled. He presented the valuable uncial MS. of the Gospels and Acts known as the Codex Bezæ to the University of Cambridge. Died 1605, aged 80.

This and the two following portraits (369, 370) were probably included in Alleyn's gift, and are of no artistic interest. They are conventional heads, turned out, like Alleyn's series of the Kings, &c. (Nos. 521 *seq.*) by an inferior craftsman.

369. William Perkins.

ARTIST UNKNOWN.

Head turned to the right; black gown; the right hand rests on a table, where there are a book and a paper. Inscribed "Perkins, 1602." Canvas: 1 ft. × 10 in.

One of the most earnest and active champions of the Reformed Religion in the reign of Elizabeth, with which his own life was co-terminous (1558–1602). He was a Fellow of Christ's College, and Preacher at St. Andrew's Church, Cambridge. He preached also to the prisoners confined in the Castle at Cambridge, who were brought fettered from their cells to hear him. He was a prolific writer of works on Controversial Theology, which were translated into French, Dutch, and Italian. Fuller, in his *Holy State*, selects him as an example of "The Faithful Minister." The inscription beneath a contemporary printed portrait states that he was "a man industrious and painful, who, though he were lame of his right hand, writ all with his left." "Our Perkins," says Fuller, "brought the Schools into the pulpit, and unshelling their controversies out of their hard school terms, made thereof plain and wholesome doctrine for the people. An excellent chirurgeon he was at jointing of a broken soul, and at stating of a doubtful conscience—his life so pious, so spotless, that malice was afraid to bite at his credit, into which she knew her teeth could not enter."

370. Calvin.

ARTIST UNKNOWN.

The face is gaunt; the lean right hand rests on a book. Inscribed "Calvin, 1564." Canvas: 1 ft. 1½ in. × 10¾ in.

Portrait of the famous Reformer (1509–1564). "Calvin was of middle stature; his complexion was somewhat pallid and dark; his eyes, to the latest clear and lustrous, bespoke the acumen of his genius. He was sparing in his food and simple in his dress" (Dr. Alexander).

371. Farmstead with Sheep-shearing.

G. COLONIA.

There are several pictures in Cartwright's collection by an artist G. Colonia, of whom nothing is known. There are, however, three known painters of the same surname:—Adam Louisz de Colonia, a landscape painter, born at Antwerp 1574, died 1651. Adam de Colonia, his son, also a landscape painter, born at Rotterdam 1634, died in London 1685. Hendrik Adrian Colonia, son of Adam, born 1668, died in London 1701.

No. 83 in Cartwright's Catalogue, "A great large pictur, with a great haus, an ould man sheering a Sheep, with Sheepe and Gotes in it, and a woman milking a gote, with 2 oxon, and a cart of corne, £6." Signed, "G. Colonia." Canvas: 3 ft. 3 in. × 4 ft. 9¾ in.

This picture is in the manner of Bassano: *see* No. 386.

372. Serjeant Lovelace.

ARTIST UNKNOWN.

He holds in his right hand a slip of parchment or small document; in his left, his gloves. Date inscribed, An. Dni. 1576. Coat of arms on left upper corner, with motto "Virtute duce." Panel: 2 ft. 2 in. × 1 ft. 8½ in. No. 181 in Cartwright's Catalogue, "Sargant Loulass in his red Robes on a bord, with his cot of armes, 10*s*."

Portrait of Sir William Lovelace (the poet's great-grandfather); admitted at Gray's Inn, 1548; called to the Bar, 1551; associated with the Earl of Pembroke and Bishop Jewel in a Commission "for the Establishment of Religion," 1559; made Sergeant-at-law, 1561; M.P. for Canterbury in 1562 and again in 1572; died 1577; buried in the nave of Canterbury Cathedral.

373. Lord Lovelace.

ARTIST UNKNOWN.

Head to the left; handsome and refined. He wears a red and black mantle over a white shirt. No. 121 in Cartwright's Catalogue, "My Lord Louless in a red mantell, 3-quarters clouth. £1." Canvas: 2 ft. 5½ in. × 2 ft. 1 in.

This portrait was stated by Dr. Carver to be of John, second Baron Lovelace of Hurley (born 1616, succeeded 1634, died 1670), to whose wife Anne (daughter of Thomas Wentworth, Earl of Cleveland) Richard Lovelace dedicated his *Lucasta*. The *Dictionary of National Biography*, on the other hand, takes our portrait to be of John, the third Baron (1638?-1693), famous, says Ashmole, as "an active zealot against James II. and very instrumental in the revolution, a prodigal of his large paternal estate." He was famous also for his excesses, and "used every morning," it is said, "to drink a quart of brandy." Our portrait, if it be of him, and not of his father, "represents him full of youthful vivacity." John, the third Baron, was educated at Wadham, Oxford, where there is a portrait of him in midde age (by Laroon). Some resemblance may be traced therein to our picture; especially in the round eyes, the curious tip of the nose, and the rounded chin. Moreover our portrait, to judge by the dress, cannot be much earlier than 1660—a date which increases the probability that it is a portrait of the third Lord. Furthermore, Cartwright's description is "My Lord Loulass"; that is, presumably, the Lord at the time being. In 1662 he married Martha, daughter of Sir Edmond Pye, who was presumably "My Lady Lovelace," No. 182 in Cartwright's Catalogue (not in our Gallery).

374. Portrait: Head of a Man.

JOHN GREENHILL (English: 1644–1676).

Greenhill, the most distinguished of Lely's pupils, was born at Salisbury. His first painting was a portrait of his paternal uncle, James Abbot of Salisbury. In 1662 he migrated to London and became the pupil of Sir Peter Lely, whose method and style he closely imitated. The "Duke of York" in our Gallery (No. 416) is obviously a Lely study. When about 20 or 21, being "a very forward and ingenious young man," says Vertue, he copied so closely Van Dyck's "Killigrew with a dog" that his work was mistaken for the original. Greenhill married early, and for a time worked industriously at his art. But he fell into irregular habits, and died at the age of 32 from the effects of a fall in Long Acre, as he was returning from the Vine Tavern in a state of intoxication. He was buried in St. Giles's-in-the-Fields. He left a widow and family, to whom Sir P. Lely gave an annuity. John Locke wrote verses

in his praise; and Mrs. Aphra Behn, the dramatist and novelist, "lamented his early death in a fulsome panegyric."

Three of Greenhill's Crayons, formerly in Cartwright's possession, and numbered in his Catalogue 17, 18, and 19, are not now extant, and probably never reached the College. Cartwright gave £2 for one of them, and £3 for each of the others, and they were "couered with glass." There is an interesting portrait of Greenhill in crayon by his master, Sir Peter Lely, in the collection of the British Museum.

The head, full of character, is painted in an oval; long beard. No. 117 in Cartwright's Catalogue, "A man with a balld head in a gilt frame, in 3-quarters clouth, don by Grinhill, £10." Signed "J. G." Canvas: 2 ft. 5½ in. × 2 ft. ½ in.

This "head of an old man has much merit," wrote Lysons in his *Environs of London*, 1792. Mr. Collins Baker suggests that the head is "probably a copy of some Italian painting" (*Stuart Portrait Painters*, vol. ii., p. 157).

375. Sir Martin Frobisher.

ARTIST UNKNOWN.

No. 174 in Cartwright's Catalogue, "Sr. Martin Furbushers pictur in a whit dublet and a great Ruff with a gould chaine, 10s." Half-length; beard and moustache, dark coat with white doublet, broad Elizabethan lace ruff and gold chain. Canvas: 2 ft. 8¼ in. × 1 ft. 11⅜ in.

Martin Frobisher (or Forbisher), the distinguished naval captain and explorer, born near Doncaster (? 1535). He commanded several expeditions for the discovery of a north-west passage to "Cathay and the Indies," and made important additions to the existing knowledge of the Arctic regions. He received a gold chain from the Queen's hands in token of her approval. With Drake and Hawkins he took a prominent part under Lord Howard in the repulse of the Spanish Armada, 1588, having under his command the "Triumph," the largest ship in the English fleet, and was knighted by the Lord High Admiral for his valour. He fell at the capture of the fort of Crozon, near Brest, from the Spaniards, when in command of the squadron sent by Elizabeth to support Henry IV. of France, 1594.

376. Landscape.

ROBERT STREATER (English: 1624–1680).

Streater, serjeant-painter to Charles II., enjoyed in his day a great reputation both for his landscapes and historical and

religious compositions. His paintings on the roof of the Sheldonian Theatre at Oxford inspired a poet of the time to predict—

> That future ages must confess they owe
> To Streater more than Michaelangelo.

Pepys, in his diary for 1669, says that he "went to Mr. Streater, the famous history-painter, where I found Dr. Wren and other virtuosos, ... a very civil little man and lame, but lives very handsomely."

A mass of trees in the middle, with a road leading through a wood; on the left, an open hilly country and a castellated house; a man fishing in the foreground. No. 228 in Cartwright's Catalogue, "A large Landscift, don by Streeker, £3." Canvas: 3 ft. 4 in. × 4 ft. 2¾ in.

377. Portrait: Mr. Dirge's Wife.

ARTIST UNKNOWN.

The right hand holds a white handkerchief across the bodice. No. 156 in Cartwright's Catalogue, "Mr. Dirges wife in a hat and ruff in a black frame, 3-quarters clouth" (price effaced). Canvas: 2 ft. 5½ in. × 2 ft. 2½ in.

378. Portrait: "Althea."

ARTIST UNKNOWN.

Three-quarters face; low, amber-coloured dress, looped with white and grey. Right hand raised and entwined in her long hair. No. 77 in Cartwright's Catalogue, "Althea's pictur, her hare descheull on 3-quarters clouth, £2." Canvas: 2 ft. 6 in. × 2 ft. 1 in.

Portrait of the Lady of Lovelace's song (*see* No. 363). "To Althea, from Prison":—

> When Love with unconfined wings
> Hovers within my gates,
> And my divine Althea brings
> To whisper at the grates;
> When I lie tangled in her hair
> And fetter'd to her eye,
> The birds that wanton in the air
> Know no such liberty.

"Althea" has sometimes been supposed to be the same as "Lucasta" (*see* Nos. 362, 363), but if the engraved picture of

"Lucasta" by Lely be a portrait, she was certainly no "Althea," as there is no resemblance between the present picture and Lely's. Others have supposed that, after the loss of Lucasta, Lovelace consoled himself by marrying Althea. But all this is unsupported conjecture. Cartwright's identification of our picture as Althea may, however, reasonably be accepted.

379. Portrait: Head of a Girl.

ISAAC FULLER (English: 1606–1672).

Fuller is said to have studied painting in Paris, where "he acquired some skill and robustness of style. Unluckily he was too fond of the tavern to become a great painter, and his talents were dissipated in ignoble indulgences. In London he was much employed in decorative painting, especially in taverns, no doubt earning his entertainment thereby" (*Dict. Nat. Biog.*). He lived for some time at Oxford, painting, among other works, an altar-piece for Magdalen College, on which Addison wrote a Latin poem. His portrait, by himself, is in the Bodleian.

No. 110 in Cartwright's Catalogue, "A girls head doun by Fuller in a blue bodys, £5." The dress is now green; a white tucker and a neck handkerchief. Canvas: 1 ft. 4 in. × 1 ft. 2¼ in.—Reproduced in *Lely and the Stuart Portrait-Painters*, vol. i., p. 128.

380. Head of a Woman.

R. BURBAGE (English: 1567–1619).

Richard Burbage, more famous as an actor, though also a skilful painter, is believed to have been born in 1567, in Shoreditch. He was actively engaged in his profession for thirty-five years, as appears from the joint petition of his brother, widow, and son, to Lord Pembroke in 1635. They speak of him as "Richard Burbage, who for thirty-five yeeres paines, cost, & labour, made meanes to leave his wife and children some estate, & out of whose estate soe many of other players & their families have beene mayntained." His father, James Burbage, also an actor, and a prominent member of the company of the Earl of Leicester (R. Dudley), is noted as having built (1576) the first regular "Playhouse" in London, which continued to be called distinctively "The Theatre." Richard Burbage was one of the original actors in Tarleton's "Seven Deadly Sins" (1588: *see* No. 391). In 1594 he acted with Kempe (the famous

comedian) and Shakespeare before Queen Elizabeth at Greenwich Palace "twoe severall comedies or interludes" at Christmas time. In the licence granted by James I. (1603) to Lawrence Fletcher, William Shakespeare, and others, to perform comedies, tragedies, histories, interludes, moralles, pastoralles, stage-plaies, &c., &c., the name of Burbage is included, standing next in the list to that of Shakespeare. He continued to be closely associated with Shakespeare until the retirement of the latter from the stage, and was a member with him of the Chamberlain's, which in 1603 became the King's Company, and which acted at the Globe and the Blackfriars Theatres. He took the principal part in the tragedies and histories of Shakespeare, and in most, if not in all of these parts, was the original actor. His name, with those of Shakespeare, Sly (No. 391), and Field (No. 385), is included in the "List of the Principal Actors in all these Playes," which is prefixed to the Folio Shakespeare of 1623. "To judge from those faint echoes of opinion which are an actor's only memorial, he was among the greatest of English tragedians, and at least had this inestimable advantage over Betterton and Garrick, that the author was at hand to offer criticism and counsel." His impersonations of Hamlet and Richard III. seem to have been especially admired by his contemporaries. The single piece of gossip concerning Shakespeare, which was set down on paper during his residence in London and has survived, concerns Burbage also. It is "just such an anecdote as young law-students might be expected to tell of a popular actor-manager. The *Diary* of John Manningham, barrister-at-law, tells, under the year 1601, how, once upon a time, a City dame, infatuated with Burbage in the part of Richard III., made an assignation with him. Shakespeare, overhearing their conversation, was beforehand with Burbage. 'Then message being brought that Richard the Third was at the door, Shakespeare caused return to be made that William the Conqueror was before Richard the Third'" (Professor Raleigh's *Shakespeare*, p. 57). The only professional friends mentioned by Shakespeare in his will are his "fellows" John Heminge, Richard Burbage, and Henry Condell, who receive 26*s.* 8*d.* apiece to buy them rings. (Heminge and Condell were subsequently the editors of the first collected edition of Shakespeare's plays.)

Moreover, the two theatres which were most closely connected with Shakespeare—the Blackfriars and the Globe—were both erected by Burbage. "The Blackfriars Theatre" was constructed by him about 1597 by the conversion of an old mansion bought by his father for this purpose just before his death, and the Globe in 1599–1600, partly with material brought from the Theatre in Shoreditch. In the petition to Lord Pembroke quoted above, it is stated that "the father of us, Cuthbert & Richard Burbage was the first builder of Playhouses, & built

the Theatre at great cost"; that after his death "we bethought us of altering theme, & at like expense built the Globe, & to ourselves we joined those deserving men Shakespeare" and others "partners in the profits of that they call the house"; while "for the Blackfriars," (they say) "that is our inheritance," having been purchased and made into a playhouse by their father "with great charge and troble," and that after it had been occupied for a time by the "Queen's Maestie's Children of the Chappell" (Field and others), they placed in it "thee players which were Henings, Condall, Shakespeare," &c. Burbage's great reputation as an actor is curiously illustrated in an old play called "The Return from Parnassus," which was publicly acted by the students of St. John's College, Cambridge, about 1602. He is there introduced by name with Kempe, the comedian, instructing two Cambridge students—Philomusus and Studioso—how to act.

Burbage was famous also as a painter. Middleton's epitaph bears the heading "On the death of that great master in his art and quality, painting and playing, R. Burbage." There are records of payments made to him for painting heraldic devices, &c. For his portrait, *see* No. 395.

A girl's or young woman's head, the size of life, looking down towards the left of the picture; dark green bodice with red sleeves. Canvas: 1 ft. 8 in. × 1 ft. 4½ in.

This picture has been commonly identified with No. 103 in Cartwright's Catalogue, which is thus described:—"A womans head on a bord, dun by Mr. Burbige, ye Actor. £3." It has been objected that this picture is on canvas, while the head painted by Burbage was on panel (bord). If Cartwright's Catalogue could not err, the identification must be given up. But Lysons (in the *Environs of London*) mentions as still at the College in his time, 1792, "the head of a woman, by Burbadge, the actor, in chiaro-obscuro," a description which so far would apply to this picture. It seems permissible, therefore, to attribute a slip to Cartwright's Catalogue, and still to hold this picture to be a veritable work by Burbage.

381. Princess Mary of Orange.

ARTIST UNKNOWN.

In full face with small curls on the forehead, a pearl necklace, full sleeves of blue satin, jewelled bodice. No. 118 in Cartwright's Catalogue, "Quenne Mary in blue, 3 quarter clouth. £2." Canvas: 2 ft. 2½ in. × 1 ft. 9½ in.

Portrait of the Princess Mary (1631–1660), eldest daughter of Charles I.; married (1641) Count William of Nassau

(William II. Prince of Orange), by whom she was mother (1650) of William III., King of England. She came to England in 1660 to congratulate her brother Charles II. on his restoration, but was seized with small-pox, which speedily proved fatal. She was buried in Westminster Abbey.

382. Mater Dolorosa.

Copy after CARLO DOLCI. *See* 242.

The head and eyes incline downwards. Panel, oval: 1 ft. 4 in. × 1 ft. ¼ in.

383. Head of Josephus.

ARTIST UNKNOWN.

A head in a jewelled turban; the gaberdine has a fur collar. Canvas: 1 ft. 5¾ in. × 1 ft. 2½ in.

Fancy portrait of Flavius Josephus (A.D. 37—*circ.* 100), the celebrated Jewish historian, author of "The Antiquities of the Jews" and the "History of the Wars of the Jews."

384. King James I.

ARTIST UNKNOWN.

Panel: 1 ft. 10½ in. × 1 ft. 3 in.
One of Alleyn's portraits: *see* Nos. 521–536.

385. Nathan Field.

ARTIST UNKNOWN.

No. 167 in Cartwright's Catalogue. "Master Fields pictur in his shurt on a bourd, an Actour. 10*s*." The shirt is richly embroidered. Panel: 1 ft. 10¼ in. × 1 ft. 4¾ in.—Engraved in Sylvester Harding's *Shakespeare Illustrated*, 1793.

Portrait of the celebrated actor and dramatist, commonly called "Nat Field." "He was baptised Nathan and buried Nathaniel," says Collier (*History of Dramatic Poetry*), quoting the entry of his baptism from the Register of St. Giles's, Cripplegate, and that of his burial from the Register of St. Anne's, Blackfriars. He was born in 1587, the son of John Field, a Puritan preacher, and author of a pamphlet in which theatrical performances were assailed with the utmost violence. The occasion of this pamphlet was a calamitous accident which happened in 1583-4 at Paris Garden—the Bear Garden of which Alleyn became owner in 1594, and which he transferred to Henslowe in 1610. The title of John Field's pamphlet was

A Godly exhortation by occasion of the late judgement of God shewed at Parris Garden . . . Given to all estates for their instruction concerning the keeping of the Sabboth day. Nat was one of the "Children of the Chapel" (afterwards the "Children of the Queen's Revels"), and acted with them in Ben Jonson's "Cynthia's Revels" (1600), "Poetaster" (1601), and "The Silent Woman" (1609). He took the part of Bussy d'Ambois in Chapman's popular play (about 1605), and in the new edition of the play, published in 1641, he is spoken of as the actor "whose action first did give it name." About 1613 he was the leader of a new company formed to act under the management of Henslowe and Meade at the Paris Garden, where the old Bear Garden had just been adapted for theatrical performances, and he entered into a formal agreement with the two managers on behalf of the Company of Players. (Dulwich College Muniments, No. 52.) Ben Jonson, in his "Bartholomew Fair," acted by the Lady Elizabeth's Company, 1614, bears a remarkable testimony to the eminence both of Field and of Burbage at this time: "Which is your Burbage now?" "What mean you by that, sir?" "Your best actor; your Field." Nat was afterwards a member of the King's Company, and on the death of Burbage (1619) he became the leading actor of his company, and succeeded to many of the parts formerly taken by his yet more distinguished predecessor. His name appears in the list of the principal players in Shakespeare's Plays (*see* No. 380), and he was also one of the original actors in several of the plays of Beaumont and Fletcher.

Field was an author as well as an actor. Some stanzas written by him are prefixed to Fletcher's "Faithful Shepherdess," and he was associated with Massinger in the authorship of "The Fatal Dowry." He wrote a play called "Woman's a Weathercock," and shortly afterwards another called "Amends for Ladies." Of his ability as a writer of vigorous English prose, we have a very interesting evidence in his "Remonstrance," addressed to the Rev. Mr. Sutton against his denunciations of the stage. He appears to have retired from the stage about 1623, and to have died 1632-3 (February). Field, though already a distinguished actor and writer, appears to have been in narrow circumstances during the time of his connection with Henslowe. In a letter to Henslowe preserved amongst the College MSS., he asks on behalf of himself, Daborne, and Massinger, for a loan of £5 out of £10 still to be received "for the play," without which sum "they cannot be bayled," nor he himself play any more, "which" (he says) "will loose you XX*l.* ere the end of next weacke." Daborne and Massinger add letters in support of his appeal, the former promising that the money shall be "abayted out of the money remayns for the play of Mr. Fletcher and ours" (1613–14).

386. Landscape: Summer.

Copy after BASSANO (Venetian: 1510–1592).

Jacopo da Ponte is commonly called Il Bassano, from his native town near Venice. "He loved," says Mr. Berenson, "to paint the real country. He was in fact the first modern landscape painter."

No. 69 in Cartwright's Catalogue. "A great larg pictur of Sumer. An ould man and a boy shering sheep, a cart of corn, and 2 Repers, 2 women and a boy at diner. After Bassan. £15." Canvas: 3 ft. $2\frac{3}{4}$ in. × 4 ft. 10 in.

387. Portrait of Mrs. Cartwright.

JOHN GREENHILL (English: 1644–1676). *See* 374.

No. 116 in Cartwright's Catalogue. "My last wife's pictur, in a black vaile on her head, 3 quarters clouth. £3." Canvas: 2 ft. $5\frac{1}{4}$ in. × 1 ft. $11\frac{1}{2}$ in.

This portrait, of which Cartwright does not give the artist, is attributed by Mr. Collins Baker to Greenhill (see *Stuart Portrait Painters*, vol. ii., pp. 8, 10*n*, 12).

388. Mrs. Cartwright's Sister.

ARTIST UNKNOWN.

White tippet, pointed hat, with a white cap underneath. Inscribed, "Aes. 65 anno Do. 1644." No. 120 in Cartwright's Catalogue. "My last wife's sister, in a black frame, 3 quartr, clouth, a book in her hand and in a hatt. 10*s*." Canvas: 2 ft. $7\frac{1}{2}$ in. × 1 ft. $11\frac{3}{4}$ in.

389. Portrait of a Lady.

ARTIST UNKNOWN.

The lady, almost in full face, is seated; she wears an embroidered dress, lace ruff, lace round the top of the dress and sleeve; pearl bracelet on right arm, and glove in left hand. No. 97 in Cartwright's Catalogue. "A pictur of a woman in an Imbrodred goun, and in a ruff on a bord to ye knee. £4." Panel: 3 ft. 9 in. × 2 ft. 9 in.

This picture was formerly supposed to be a portrait either of Queen Elizabeth of England, or of Princess Elizabeth, Queen of Bohemia (*see* No. 392). Neither of these suppositions can be sustained on a comparison of this picture with undoubted portraits of the two Elizabeths. There is an inscription of the

name "Elizabeth" on the left-hand lower corner, but that is in a modern handwriting, and without authority.

390. Tom Bond.

ARTIST UNKNOWN.

No. 148 in Cartwright's Catalogue. "Tom Bonds pictur, an Actour in a band rought with Imbrodery bared neck on a bord, very ould. 2*s*." Panel: 1 ft. 3¼ in. × 11¼ in.

Tom Bond was an actor of the time of Charles I. He was a member of the Prince's Company in 1632, when he played in Shackerley Marmion's Comedy, "Holland's Leaguer."

391. William Sly.

ARTIST UNKNOWN.

A massive head, turned to the right; full of character. The identification of this portrait with No. 109 in Cartwright's Catalogue is traditional only, and is not free from doubt. The description of No. 109 is "Mr. Sly's pictur ye Actour. £1." The picture is on canvas, stretched on panel: 1 ft. 3½ in. × 1 ft. ½ in. At the back of the picture is some old writing (not, however, by Cartwright) which appears to read "by Dobson," with the number "196." This number may be intended to refer to Cartwright's Catalogue, but (if so) the description cannot be traced, as it was contained in one of the missing pages.

William Sly (Slie or Slee) was an actor of high reputation amongst the contemporaries of Shakespeare. He is first mentioned as one of the actors in the second part of Tarleton's "Seven Deadly Sins," in which Burbage and probably Alleyn acted, not later than 1588. (In the "Platt of the Secound Parte of the *Seven Deadlie Sinns*, R. Burbage, W. Sly, and Ned" are named as actors in the piece. Tarleton died 1588). In 1594 Sly was a member of the Lord Admiral's Company, to which Alleyn also belonged, and which was under the management of Henslowe—in whose Diary is the following entry: "Sowld unto William Sley the 11 of October 1594, a Jewell of gowld seat with a whitte safer for VIII*s*. to be payed after XII*d*. a weacke;" and in the "Inventory of all the aparell of the Lord Admiralle's men" (1598), we find "Perowes sewt which Wm. Sley were." Sly afterwards joined the Lord Chamberlain's Company, and acted with Shakespeare and Burbage in the first representation of "Every Man in his Humour" (1598), and "Sejanus" (1603), and with Burbage in "Every Man out of his Humour" (1599), and "The Fox" (1605). His name is included in the licence of James I. (1603), and in

the list of the principal actors in Shakespeare's plays. (*See* No. 380). He was introduced under his own name with Burbage in the "Induction" to Marston's "Malcontent," acted by the King's Company about 1604, and from an expression used by him there, Malone argues that he had taken the part of Osric in "Hamlet":—"*Cundale*: I beseech you, sir, be covered. *Sly*: No, in good faith, for mine ease (politely declining)." Compare the very similar passage in *Hamlet*, act v., sc. 2. Sly died in 1608.

392. Elizabeth, Queen of Bohemia.

ARTIST UNKNOWN.

A full-length figure, standing, an embroidered gown of golden colour, large lace collar. In the right hand, which rests on a table, is a jewelled pendant; there is also a watch on the table; the left hand touches the arm of her chair. Canvas: 6 ft. × 3 ft. 1¼ in.

Portrait of the Princess Elizabeth (1596-1662), eldest daughter of James I. ("The Queen of Hearts"). She married, 1613, Frederick (V.), Elector Palatine, who became the recognised Chief of the Protestant Alliance, 1615, and was elected King of Bohemia ("the Winter King") in 1619. This perilous honour Frederick is said to have reluctantly accepted on the urgent request of Elizabeth, who declared that she would rather eat dry bread at the table of a King than feast at the table of an Elector. She shared with her husband a brief royalty, 1619-1620, and many years of hardship and exile when driven both from kingdom and from Palatinate by the Emperor (Ferdinand II.). After the Peace of Westphalia, 1648 (Frederick having died in 1632), she returned to the Palatinate with her son, Louis Charles, to whom the Lower Palatinate was then restored. There is a curious entry in Alleyn's diary under date September 8, 1620:—"My wife gave to ye queen of Bohemes ayd £3." (This was two months before the decisive battle of Prague or Weissenberg.) The "King of Bohemia's Men" (the Palgrave's, or Elector Palatine's Company) were acting at Alleyn's theatre, the Fortune, at this time. *See* note on No. 400. Some years previously (about 1613) the "Servants of the Lady Elizabeth" acted under Henslowe's management at the Hope Theatre, in which Henslowe was partner with Jacob Meade.

At the Restoration, 1660, she accompanied her nephew Charles II. to England. She died in 1662, and was buried in Westminster Abbey. She was the mother of the Princes Rupert and Maurice. Through her daughter Sophia, the mother of George I., the House of Hanover derived its title to the throne of Great Britain.

It was of Elizabeth that Sir Henry Wotton wrote his well-known lines:—

You meaner beauties of the night,
That poorly satisfy our eyes
More by your number than your light,
You common people of the skies;
What are you when the moon shall rise?

393. William Cartwright.

JOHN GREENHILL (English: 1644–1676). *See* 374.

No. 234 in Cartwright's Catalogue, "My pictur in a black dress with a great doge" (price effaced). Canvas: 3 ft. 4½ in. × 2 ft. 9½ in.—Princess Victoria Series, i.

William Cartwright (died 1687), one of the benefactors of the Dulwich Gallery, was an actor who, during the Civil War and the Commonwealth, became a bookseller at the Turnstile in Holborn. He re-published "Heywood's Apology for Actors" (about 1658), altering the title to "The Actors' Vindication," and introducing a passage in which he spoke of Alleyn (then dead) as having "erected a College at Dulwich for poor people, and for education of youth." In the original edition (1612) Heywood had spoken of Alleyn as still living, but, apparently, as having ceased to act. "Among so many dead (Tarleton, Sly, Kemp, and others) let me not forget one yet alive, in his time the most worthy famous Maister Edward Alleyn." After the Restoration, Cartwright resumed his old profsession.

As an actor he seems to have had a high reputation. He took the part of Brabantio in "Othello," and of Falstaff in Part I. of "Henry IV."; also of Corbaccio in the "Fox," of Morose in the "Silent Woman," and of Sir Epicure Mammon in the "Alchemist" of Ben Jonson, and acted in the "Conquest of Granada" and other plays of Dryden. He was a member of the King's Company, under Killigrew, after the Restoration, and of the company formed by the union of the King's and the Duke's Companies in 1682, and had a share in the profits of the performances at his Majesty's Theatre (Drury Lane). Francis Johnson (in the "Joint and Several Answers," quoted in the introduction to this Catalogue) says that he "was employed as his" (Cartwright's) "servant, to look after his affaires in their Maies' playhouse, and to receive his allowance out of the profits of the said playhouse, hee being one of the players there." It is probable that Cartwright retired soon after the union of the two companies. He died in or near Lincoln's Inn, leaving to Dulwich College, as aforesaid (p. v.), his books, pictures, &c.

William Cartwright has generally been supposed to have been a son of the William Cartwright (No. 400), also an actor, who was a personal friend and frequent guest of Alleyn between 1617

and 1622. If this be the fact, it would explain his Bequest to Alleyn's College. On the other hand, if we may judge from Cartwright's mode of describing the members of his family in his Catalogue, it seems unlikely that he would have described his father as "Old Mr. Cartwright" (*see* No. 400) without note of the relationship. *See also* note on No. 411.

Cartwright in his Catalogue does not give the name of the artist of his portrait; but it is described in Lysons' *Environs of London* (1792) as "a good picture by Greenhill," and the ascription is now generally accepted. Mr. Collins Baker takes it for an early work, and like the portrait of Greenhill by himself, to show the painter's individual style, as distinguished from his imitation of Lely (see *Stuart Portrait Painters*, vol. iii. pp. 8, 9, 10*n*, 12, 13).

394. The Duke of Exeter.

ARTIST UNKNOWN.

Three-quarter face on a gold background; long brown hair; black cap and dress. No. 101 in Cartwright's Catalogue, "Ye Earle of Exitors head: ye ground of it gould. £5." Panel: 1 ft. 2 in. × 11 in.

This portrait, however, cannot be that of any *Earl* of Exeter, the first who bore this title being Thomas Cecil, cr. in 1605, a date undoubtedly much too late for the picture. It is probably a portrait of Henry Holland, last Duke of Exeter, who died 1473. He was the grandson of John, Earl of Huntingdon and Duke of Exeter (half-brother of Richard II. and brother-in-law of Henry IV.), who was deprived of his dukedom on the accession of Henry and beheaded in 1400. His father, John, Earl of Huntingdon, the "Huntington" mentioned in Shakespeare's Henry V. (act v., sc. 2), distinguished himself in the French wars and was in great favour with the King, but was not restored to the dukedom till 1443. (The title of Duke of Exeter had been borne meanwhile, 1416–24, by Thomas Beaufort, son of John of Gaunt—the "Uncle Exeter" of Shakepeare's *Henry V.*, and the "Exeter" of Part I. of *Henry VI.*)

Henry Holland succeeded to the dukedom in 1446. He was descended in the same degree as Henry VI. (that of great-grandson) from John of Gaunt, and married Anne, sister of Edward IV., and was thus, like his grandfather, closely related to the heads of the two rival Houses, by blood to the one, by marriage to the other. In the Wars of the Roses he was one of the most staunch and devoted supporters of the House of Lancaster. After the battle of Towton, he accompanied the king and queen in their flight to Scotland. He was left for dead on the field of Barnet, 1471, but recovered and was conveyed to sanctuary at Westminster. He died mysteriously in 1473. "He was found dead," writes Holinshed, "in the sea

between Dover and Calais, but how he came there the certaintie could not be knowne." "Upon the shore of Dover" is the account given in Baker's "Chronicle," where we also read that, after the fatal defeat of Barnet, "though he had married King Edward's sister, he yet grew to so great misery that, passing over into Flanders, I there saw him (saith Commines) running bare-legged after the Duke of Burgundy's train, begging his bread for God's sake."

He is the "Exeter" of Part III. of *Henry VI.*, and is addressed as "Cousin of Exeter" by Henry (act i., sc. 1).

395. Richard Burbage.

Ascribed to RICHARD BURBAGE (1567–1619). *See* 380.

No. 105 in Cartwright's Catalogue: "Mr. Burbig his head, a small closet pece. 5*s*." Canvas: 12 in. × 10¼ in.—Engraved in Sylvester Harding's *Shakespeare Illustrated*, 1793.

This portrait is traditionally ascribed to Burbage as the painter, but Cartwright, it will be observed, does not do so. In personal appearance Burbage is said to have been short and stout. The queen's remark in the last scene of *Hamlet*—"fat and scant o' breath"—has been explained as an allusion to Burbage.

396. The Duchess of Suffolk.

ARTIST UNKNOWN.

No. 96 in Cartwright's Catalogue: "Ye Duchiss of Suffouck, on a board in a white goun imbrothred with pearls—to the knee. £5." Panel: 3 ft. 5¾ in. × 2 ft. 6½ in.

Probably Frances, the daughter of Charles Brandon, Duke of Suffolk, and of Mary, daughter of Henry VII. and widow of Louis XII. of France. She married Henry Grey, Marquis of Dorset (created Duke of Suffolk, 1551), and was the mother of Lady Jane Grey. She died in 1559.

397. Head of a Doctor.

ARTIST UNKNOWN.

No. 107 in Cartwright's Catalogue: "A Doctor's head with a velvet cap, a grey beard. £5." Panel: 1 ft. 4¾ in. × 1 ft. 1½ in.

398. Landscape: Winter.

Copy after BASSANO. *See* 386.

No. 80 in Cartwright's Catalogue: "A great large pictur of Winter cleving of wood, a bucher dressing a hoge, a woman

spining by ye fiere, 2 men loding an Asse with wood. Don after Bassan. £15." Canvas: 3 ft. 3 in. × 4 ft. 10½ in.

399. The First Mrs. Cartwright.

JOHN GREENHILL (English: 1644–1676). *See* 374.

Low bodice of satin, with pearls, amber-coloured scarf on bare neck; right hand on head of a sheep; left elbow on edge of a cistern or well. No. 78 in Cartwright's Catalogue: "My first wifes pictur, Like a shepperdess on 3 quarters clouth. £3." Signed "J.G." Canvas: 3 ft. 1 in. × 2 ft. 5 in.—Reproduced in *Lely and the Stuart Portrait Painters*, vol. ii., p. 6.

400. "Old Mr. Cartwright."

ARTIST UNKNOWN.

Grey hair, green doublet with red pipings and lace-edged collar, black cloak over each colour. Inscribed "Aetatis suae, 59." No. 168 in Cartwright's Catalogue: "Oul Mr. Cartwright, Actour. 15*s*." Panel: 2 ft. 7 in. × 2 ft. ¾ in.

This portrait is traditionally identified as being of William Cartwright, a prominent actor in the early years of the 17th century, and closely associated with Henslowe and Alleyn. In 1602 he took part as one of the Admiral's Players (then under Henslowe's management) in "Tamar Cam," or 'Tambercame," a play frequently acted, with great success, under the direction of Henslowe and Alleyn. He was afterwards a member of the King of Bohemia's (Palsgrave's) Company, and was one of the ten lessees to whom Alleyn leased the Fortune Theatre in 1618. He is mentioned several times in Alleyn's Diary as having been a guest of the Founder at Dulwich. On April 9, 1620, Alleyn writes:—"Ther dind with us Mr. Gunnell, Cartwright, Parre, and Price, the King of Bohemes men." (These were all lessees of the Fortune.)

The portrait is referred to by Lysons (*Environs of London*), who says truly "It is a very bad one."

Upon the vexed question of the relationship of "Old Mr. Cartwright" to the donor of these pictures, *see* notes to No. 393 and No. 411.

401. Head: St. Paul.

ARTIST UNKNOWN.

No. 104 in Cartwright's Catalogue: "St. Palus head. £1." The head, which has a short grey beard, is turned towards the left top corner of the picture, is seen in profile. A brown coat

covers an under-dress of dark blue. Canvas: 1 ft. $8\frac{3}{4}$ in. × 1 ft. $4\frac{3}{4}$ in.

402. A Man Frowning.

ARTIST UNKNOWN.

Larger than life; the face looking downwards towards the left, of dark complexion, with a moustache. Canvas: 1 ft. 7 in. × 1 ft. $1\frac{3}{4}$ in.

403. A Night Scene.

After RUBENS. *See* 1.

An old woman with a candle is shading her eyes from the light. A boy behind her on the left lights a candle at the one she holds in her right hand. Canvas: 1 ft. 5 in. × 1 ft. $2\frac{5}{8}$ in.
Presented by the Rev. John Vane, Second Fellow of Dulwich College, 1818–1830.

404. Head of a Woman.

ARTIST UNKNOWN.

The head is painted in an ellipse; the left shoulder bare; a pendant hangs by a ribbon from her neck. No. 119 in Cartwright's Catalogue: "A woman in a green mantell, a chain of pearle on her head on a bord. £2." Panel: 1 ft. $10\frac{3}{4}$ in. × 1 ft. $5\frac{3}{4}$ in.

405. Portrait of a Man.

ARTIST UNKNOWN.

A man in the costume of the time of Charles I. Canvas: 2 ft. $2\frac{3}{4}$ in. × 1 ft. $10\frac{1}{2}$ in.

406. Still Life.

ARTIST UNKNOWN.

No. 87 in Cartwright's Catalogue. "A long pictur with flowers, a lobster; an oring, a glass of Rinish wine, a lemon cut, a chinia dish with grapes and appells in it, a chinia bason full of straberrys." Canvas: 2 ft. 1 in. × 3 ft. $6\frac{3}{4}$ in.

407. A Man with a Jug.

ARTIST UNKNOWN.

No. 71 in Cartwright's Catalogue. "A Soulder with a juge in his hand, Looking in it, a lofe of bread by him." Canvas: 2 ft. $1\frac{1}{2}$ in. × 1 ft. 10 in.

408. Susanna and the Elders.

ARTIST UNKNOWN.

The figure faces to the right, is seated close to a fountain in an underdress. She draws a slate-coloured drapery across her from an architectural projection beyond. The two elders advance from behind out of a cave, the nearer one touches her elbow and accosts her. No. 123 in Cartwright's Catalogue. "Shusana and ye 2 Elders, a closet pece. £2." Canvas: 1 ft. 2 in. × 1 ft. 11 in.

409. The Holy Family.

After BAROCCIO (Umbrian: 1526–1612).

Federigo Barocci, or Baroccio, was a native of Urbino. In 1548 he went to Rome, and devoted himself to studying the works of Raphael. He then returned to Urbino, again visiting Rome in 1560, when he was employed in the Vatican. While there he was nearly poisoned, by some rival it was supposed, and during the later years of his long life he was partly incapacitated from work. Baroccio is usually accounted the best of the "Mannerists." He continued the style of Correggio.

No. 145 in Cartwright's Catalogue. "Joseph and Mary and our Saviour and St. John with a bird in his hand. £2 10*s*. Panel: 1 ft. 10½ in. × 1 ft. 5½ in.

This is an indifferent copy after a well-known picture now in the National Gallery (No. 29)—La Madonna del Gatto, "Our Lady of the Cat."

410. St. Jerome.

ARTIST UNKNOWN.

No. 91 in Cartwright's Catalogue. "St. Jerom in red leaning on his hand, three-quarters clouth. £1." Canvas: 2 ft. 2½ in. × 2 ft. ½ in.

This is one of the better of Cartwright's pictures, and was noticed by early writers on the pictures at Dulwich College (*see* above, p. vi.). The writer in the *Gentleman's Magazine*, there quoted, says that the holy man's countenance "expresses at once all the severity that is produced by a detestation of immorality, with all the composure and secret joy that piety occasions."

411. "Young Mr. Cartwright."

ARTIST UNKNOWN.

A dark young man, dressed in a buff cloth jerkin, the sleeves slashed at the elbow; over it a lace collar. No. 169 in Cartwright's Catalogue. "Young Mr. Cartwright, Actour. 15*s*." Canvas: 2 ft. 2¼ in. × 1 ft. 11 in.

It has been conjectured that "Young Mr. Cartwright" was the same person as the donor of these pictures (No. 393). The identification, however, is very doubtful. If the tradition be correct that this is the picture numbered 169 in Cartwright's Catalogue, and described as "Young Mr. Cartwright," still the type of face is so clearly different from that in No. 393 that the two portraits cannot be taken to represent the same person at different periods of life. But, yet more, Cartwright, who, in the same Catalogue, describes No. 393 as "My Picture," would scarcely have described another portrait of himself as "Young Mr. Cartwright," without further note or explanation. In fact, the relationship of "Old Mr. Cartwright" and "Young Mr. Cartwright" to the donor "William Cartwright" remains undetermined. "Old Mr. Cartwright" (No. 400) may, however, be safely assumed to have been the father of "Young Mr. Cartwright" (No. 411). There seems little doubt that this is the picture mentioned by Lysons as "Cartwright the younger, in a Vandyke dress."

412. Landscape: Spring.

Copy after BASSANO. *See* 386.

No. 70 in Cartwright's Catalogue: "A greate Large pictur of ye Spring, in it 2 gotes, a man and a woman milking them, a man with 2 grayhounds, a Spannell and a hare on his shoulder, and a man with a tube. Don after Bassan. £15." Canvas: 4 ft. 10½ in. × 3 ft. 3 in.

413. Heads of Two Rustics.

ARTIST UNKNOWN.

Two life-size heads, well painted. No. 172 in Cartwright's Catalogue: "A he foole with a candell, and a shee foole with a moustrap, a Long Large pictur. £2." Canvas: 2 ft. 1½ in. × 2 ft. 11¼ in.

414. Charles I.

Copy after VAN DYCK. *See* 81.

No. 94 in Cartwright's Catalogue: "Kinge Charles ye first, in a slashed doublet and a ruffe, a larg pece to ye knees. £2." Canvas: 3 ft. 2¾ in. × 2 ft. 8¼ in.

415. Head of a Man.

ARTIST UNKNOWN.

A gentleman of the time of George I. or II.; a strong French face. Canvas: 2 ft. 6 in. × 2 ft. ¾ in.

416. The Duke of York (James II.).

JOHN GREENHILL (1644–1676). *See* 374.

No. 68 in Cartwright's Catalogue: "Ye Duke of Yorke on 3 quarters cloth. Grinhill. £2." Face painted in an oval. Canvas: 2 ft. 5½ in. × 2 ft. ¼ in.

Painted in the manner of Lely; and before 1664, for the Duke here wears his own hair and Pepys notes on February 15th in that year: "The Duke first put on a periwigg to-day—his hair cut short in order thereto." "We know," says Mr. Collins Baker, "that Lely painted the Duchess of York in 1662, and may infer that the Duke was then painted too, thus affording the obscure young provincial (Greenhill) an opportunity he would otherwise have hardly had" (see *Stuart Portrait Painters*, vol. ii. pp. 8, 9, 10, 12).

417. Henry, Prince of Wales.

ARTIST UNKNOWN.

A life-size portrait of the Prince (eldest son of James I., 1594–1612), in full dress, bare-headed, lunging towards the left with a lance, which is held in an horizontal position. Canvas: 4 ft. 7½ in. × 4 ft. 2 in.

An engraving from this picture, or from one closely resembling it, is prefixed to the first part of Drayton's *Polyolbion*. The lines accompanying the portrait are interesting as evidence of the great popularity of this young prince, whose early death deprived him of the perilous opportunity of justifying the prognostications of the poet:—

> Britaine, behold here portray'd to thy sight
> Henry, thy beest hope, and the world's delight;
> Ordain'd to make thy eight Great Henries nine:
> Who, by that vertue in the trebble Trine,
> To his owne goodnesse (in his Being) brings
> These severall Glories of th' eight English Kings;
> Deep Knowledge, Greatnes, long Life, Policy,
> Courage, Zeale, Fortune, awfull Majestie.
> He, like great Neptune, on three seas shall rove,
> And rule three Realms with triple power like Jove.
> Thus in soft Peace, thus in tempestuous Warres;
> Till from his foote, his Fame shall strike the starres.

The young Prince himself was fond of manly sports. No. 836 in the Stuart Exhibition, 1889, was an engraved portrait of Prince Henry, lent by Mr. Alfred Morrison—"Soulde by Compton Holland over against the Exchange at the signe of the Globe." The attitude with lance and other accessories is the same, except that the background of the engraving is a tilting-yard with figures. "He is a particular lover of horses," wrote the French Ambassador of the Prince in 1606, "and what belongs to them, but is not fond of hunting. He plays willingly enough at tennis, and at another Scots diversion very like mall. He studies two hours, and employs the rest of his time in tossing the pike, or leaping, or shooting with the bow, or throwing the bar, or vaulting, or some other exercise of that kind."

This portrait is placed for the present in the school hall of Alleyn's School. It is referred to in more than one of the early notices of pictures at Dulwich College: *see* above, p. vi.

418. Portrait of the Artist.

JOHN GREENHILL (English: 1644–1676). *See* 374.

The painter is standing towards the right, but turns his head to regard the spectator. He has brown hair which falls over his forehead. He wears a red jacket with collar and ruffles, and a yellow cloak. With his right hand, he holds a paper to which he is pointing with his left. Dark background. No. 95 in Cartwright's Catalogue: "Greenhill's pictur to ye knees in read, dun by himselfe. £5." Canvas: 3 ft. 5½ in. × 2 ft. 8½ in.—Engraved in Wornum's edition of Walpole's *Anecdotes of Painting*. Reproduced in *Lely and the Stuart Portrait Painters*, vol. ii., p. 6.

This attractive portrait shows the painter as a young man, and may well have been painted when he was about 20 or 21 and had been copying Van Dyck (*see* the biographical notice of Greenhill, under No. 374).

419. Alexander Nowell.

ARTIST UNKNOWN.

One of Alleyn's series of portraits; head to the right; white ruff; black gown. Canvas: 1 ft. 1½ in. × 10¼ in.

An eminent reforming Divine, 1507–1601. Head Master of Westminster School (where he is said to have introduced the study of Terence) 1543, and Prebendary of Westminster; was deprived of his mastership and stall on the accession of Mary and fled to Germany; on Mary's death he returned to England; was Dean of St. Paul's 1561. Was in great favour with Elizabeth, before whom he frequently preached. In 1581, with the

Dean of Windsor (May), he held a conference with Campion the Jesuit, then confined in the Tower. Fellow of Brasenose College, Oxford; elected Principal of the College in 1595; but resigned after a few months on account of his great age. He endowed Middleton School, Lancashire, and founded thirteen Scholarships at Brasenose College. He was the author of the Catechism known as "Nowell's Catechism," which was approved by the Lower House of Convocation 1562, and afterwards published in several forms (longer and shorter) in Latin, Greek, and English. Nowell was a skilful angler, as well as a learned divine. In the portrait of him at Brasenose College his fishing rods and tackle are introduced. Speaking of his narrow escape from the hands of Bonner, Fuller says, in allusion to Nowell's favourite pursuit: "It happened in the first of Q. Mary he was fishing upon the Thames. But whilst Nowel was catching of fishes Bonner was catching of Nowel."

420. Archbishop Laud.

ARTIST UNKNOWN.

No. 56 in Cartwright's Catalogue, "Bushop Laud's pictur, in black and whit, a small closit pece. £1." Panel: 8½ in. × 6¼ in.

William Laud, born at Reading, 1573, Bishop of St. David's, 1621, of London, 1628, and Archbishop of Canterbury, 1633. Impeached by the Long Parliament for High Treason, 1640. Beheaded 1645.

421. Martin Luther (1483-1546).

ARTIST UNKNOWN.

Head to the left; in red and black; his left hand on a book. Canvas: 1 ft. 1½ in. × 10¾ in.

422. Landscape: Autumn.

Copy after BASSANO. *See* 386.

No. 79 in Cartwright's Catalogue, "A great Large pictur of Autumn; in it on treading grappes in a tub, 2 oxon drawing a Carte, a young man and a mayd gathering graps of the vines, a spannel, and a woman taking up 2 baskets of grapps, and a man pouring out grapps out of a basket. After Bassan. £15." Canvas: 3 ft. 3 in. × 4 ft. 10 in.

423. Richard Perkins.

ARTIST UNKNOWN.

Head to the right; long grey hair, grey moustache and imperial; black gown. No. 166 in Cartwright's Catalogue, "Mr.

pirkines ye actour in a 3-quarts clouth. £2." Canvas: 2 ft. 3¼ in. × 2 ft. ¼ in.

Richard Perkins was a popular and successful actor in the reigns of James I. and Charles I. In 1602 he was acting under Henslowe's management, by whom he was employed to make purchases for the company. On September 4, 1602, Henslowe "lent unto Richard Perckyns, to bye things for Thomas Hewode [*i.e.* Heywood's] playe, and for other purposes, XV*s.*;" and again on March 12, "when he rid with the Company to playe in the countrey, in Redey monye, in some of X*s.*" In 1609 Perkins was included in a Patent of James I. licensing the "servantes to our most deerely beloved wiefe Queen Anne"—*i.e.*, the company known till 1603 as the Earl of Worcester's Players, acting under Henslowe's management—"to use and exercise the arte and facultye of playinge comedies, tragedies, &c., as well for the recreacion of our lovinge subjectes as for our solace and pleasure, when wee shall thinke good to see them." In 1622, as a member of the Revels Company, "late comedians of Queen Anne, deceased," he was named with six others in a Warrant for a Privy Seal to license them "to bring up children in the qualitie and exercise of playing comedies, histories, &c., to be called by the name of the Children of the Revels." On the revival of Marlowe's "Jew of Malta" by Heywood (1633), Perkins took the leading part of Barabas, formerly "presented" (to quote Heywood's words) "by so unimitable an actor as Master Alleyn." After the suppression of stage plays, 1647, Perkins is said to have retired to a house in Clerkenwell, and to have died there before the Restoration.

424. King Charles II.

Ascribed to JOHN GREENHILL (English: 1644–1676).
See 374.

No. 76 in Cartwright's Catalogue: "King Charles ye Second, on 3-quarters clouth. £2." Canvas: 2 ft. 6 in. × 2 ft. 1 in.

This portrait closely resembles one of the same subject in the National Portrait Gallery (No. 531) which is attributed to Greenhill. The attribution, however, is doubtful. The N.P.G. portrait is by Mr. Collins Baker ascribed to John Michael Wright (1625–1700).

425. Poultry.

ARTIST UNKNOWN.

No. 75 in Cartwright's Catalogue: "A henne and 5 chickens. £7." Canvas: 2 ft. 1 in. × 2 ft. 7 in.

426. Queen Henrietta Maria.

Copy after VAN DYCK. *See* 81.

Three-quarters length; right hand on a table. No. 93 in Cartwright's Catalogue: "Queene Mary in a whit sattin goun a Larg pece to ye knees. £7." Canvas: 3 ft. 5¼ in. × 2 ft. 9¼ in.

Henrietta Maria, daughter of Henry IV. of France and Mary de Medici. Married to Charles I. of England, 1625. Fled to France, 1644, and with the exception of a short visit to England at the Restoration of her son Charles II., lived there till her death in 1669. This portrait is a copy after Van Dyck, from the picture in the Royal Collection. It is placed at present in the School Hall of Alleyn's School.

427. Head of Dante.

ARTIST UNKNOWN.

Conventional head of the poet; with laurel wreath and red cloak. Canvas: 2 ft. ½ in. × 1 ft. 7½ in.

428. Sea-piece.

CASTRO. *See* 359.

A large and a smaller frigate advance towards the right and engage a large ship beyond, and one close to the left edge of the picture, a mass of wreckage from a sunken vessel with drowning sailors, in the right corner. No. 227 in Cartwright's Catalogue: "A large pece of a sea-fight, an elle deepe and a yard broad. Castro. £4." Canvas: 3 ft. 6 in. × 3 ft.

429. Still Life.

PARRY WALTON (English: *d.* about 1700).

Walton, a pupil of Robert Walker, was Keeper of Pictures to James II. He was employed in 1687 to restore Rubens's ceiling in Whitehall Chapel, his price for the job (£212) having been certified by Sir Christopher Wren as "very moderate and reasonable."

No. 122 in Cartwright's Catalogue: "A pictur of a glass of clarit, a lofe of bread, an oring, 2 apprecoks, a Romer of Rhenish wine on a Tabell covered with a green clouth, by m. Walton." Canvas: 2 ft. 1 in. × 9¾ in.

430. Michael Drayton.

ARTIST UNKNOWN.

Bust; dark dress with falling collar; head crowned with laurel. Inscribed "Anº 1628." No. 108 in Cartwright's Catalogue: "Mickell Darayton ye poet. 15*s*." Canvas: 1 ft. 9½ in. × 1 ft. 4½ in.

Michael Drayton was born at Hartshill in Warwickshire, 1563; wrote the "Polyolbion," the first part of which was dedicated to Henry, Prince of Wales (No. 417), "The Barons' Wars," "Nymphidia," and other poems. The "Polyolbion" was "A chorographicall description of all the Tracts, Rivers, mountains, Forests, and other Parts of Great Britain. . . . Digested into a Poem." He was also a dramatist of considerable repute in his time, and wrote several plays for the company of actors under Henslowe's management, 1598-1602. Drayton's name occurs frequently in Henslowe's Diary. Under date January 21, 1598, there is a receipt for "forty shillings in part of VI^li^. for the playe of Will^m^ Longbeerd." This receipt is in Drayton's own handwriting, and signed "Mic Drayton." Among the other plays mentioned in the Diary and written for Henslowe either wholly or in part by Drayton are "Owen teder" (*i.e.* Owen Tudor), and "Carnowlle Wollsey" (Cardinal Wolsey). Drayton, who was a friend of Shakespeare, is often stated to have been Poet-laureate, but does not appear to have had any claim to be so styled. In person Drayton was small, and in one of his poems he speaks of his "swart and melancholy face." He was regarded by his contemporaries as a model of virtue; and Fuller (in his *Worthies of England*) says of him: "He was a pious poet, his conscience having always the command of his fancy, very temperate in his life, slow of speech, and inoffensive in company. He changed his laurel for a crown of glory anno 1631, and is buried in Westminster Abbey."

431. The Flight into Egypt.

G. COLONIA. *See* 371.

No. 82 in Cartwright's Catalogue: "Joseph and Mary and Our Saviour, Joseph Leading an Asse, and our Lady and our Saver on it. £3." Signed "Colonia." Canvas: 2 ft. 3¼ in. × 1 ft. 6¾ in.

432. Christ in Charge of the Soldiers.

ARTIST UNKNOWN.

The Saviour's head is at the right edge of the picture. One soldier has his forefinger in the knot of the rope that is

around his prisoner's neck. No. 111 in Cartwright's Catalogue: "Our Saviour and 2 Soulders. £5." Canvas: 1 ft. 11 in. × 1 ft. 11½ in.

433. Fruit with a Bird.

ARTIST UNKNOWN.

No. 86 in Cartwright's Catalogue: "A long pictur of fruit and a bird in it. £3." Canvas: 1 ft. 8⅜ in. × 3 ft. 6¾ in.

The fruit is arranged in a festoon, and the piece is a companion to No. 350.

434. Ecce Homo.

Copy after CORREGGIO. *See* 246.

No. 164 in Cartwright's Catalogue: "Our Saviour with a crown of thorns, 2 solders, and one in a red habet, with a Long beard, a Large pece to ye knees. £3." Canvas: 3 ft. 1 in. × 2 ft. 6¾ in.

This is very nearly a copy (a poor one) of the picture by Correggio now in the National Gallery (No. 15).

435. An Eastern Encampment.

ARTIST UNKNOWN.

A woman feeds two children, an old woman in white looks on, a date palm in the right corner, three men in the left, pastures and cornfields in the landscape beyond the figures. No. 124 in Cartwright's Catalogue. "A Company of Jepseys, 10*s*." Canvas: 1 ft. 1 in. × 1 ft. 6 in.

436. Sea-piece.

CASTRO. *See* 359.

An English frigate is at anchor on the left. In the right corner a galley is seen alongside a wharf with people about it; a smaller galley to the left, a distant town and a stretch of shore to right distance. No. 216 in Cartwright's Catalogue: "A Sea Scift of a calme with ships and a wharfe. Castros. £3." Canvas: 2 ft. 1 in. × 2 ft. 6 in.

437. Sea-piece.

CASTRO. *See* 359.

A frigate on left, a distant town and church towards the right edge of the picture, a wharf with two sailing boats,

crews, and passengers about the shore. Signed, "Castro." Canvas: 2 ft. 6 in. × 2 ft. 1 in.

It is difficult to identify this picture with any of those described by Cartwright, though it corresponds in some particulars with more than one.

438. Thomas Clark.

ARTIST UNKNOWN.

Side view of figure, head turned to front; full wig, white cravat, pale green and red drapery over right shoulder. Canvas, oval: 2 ft. 5¾ in. × 2 ft. 1¼ in.

Clark was Fourth Fellow of Dulwich College, 1714–5. The portrait is placed in the Board Room of the College.

439. Miss Clark.

ARTIST UNKNOWN.

The lady, whose head is turned to the left, wears a red and white dress. Canvas, oval: 2 ft. 5¼ in. × 2 ft.

The Queen Anne dress and general resemblance in the character of the head to that of Thomas Clark above, give support to the tradition that it is a portrait of his sister. The portrait is placed in the Board Room of the College.

440. Joseph Allen.

GEORGE ROMNEY (English: 1734–1802).

Romney, who is ranked with Reynolds and Gainsborough among the greatest of English portrait-painters, was born at Dalton-in-Furness, where his father was a builder and cabinet-maker. He was apprenticed to the latter trade, in which, as also in wood-carving, he acquired some skill. He had an early notion of mechanics and a love of art. In 1755 he was still in the workshop, but soon after, falling in the way of an itinerant artist, an unprincipled fellow, he became his pupil, continuing with him for about two years. Suffering from fever, he was nursed by a young girl, with whom in 1756 he contracted a hasty marriage. He soon after left his young wife and rambled about the northern counties, painting portraits. Thus employed, he managed to save £100, and, giving £70 to his unoffending wife, who was now burthened with two children, he abandoned his family to seek his fortune in the metropolis. He arrived in London in 1762, and rapidly established himself in public favour. In 1773 he determined to visit Italy. Arrived at Rome, he separated himself from the company of his countrymen studying there, and led a recluse life. He returned to London in 1775, and settled himself in a large

house in Cavendish Square, and commenced practice as a portrait-painter. He soon found himself surrounded by sitters, and, it is said, in 1785 made £3,635 by his portraits. He had become acquainted with Emma Lyon, who sat as a model to painters, and became notorious as the wife of Sir William Hamilton and the friend of Nelson. Her graceful poses suggested many subjects, and lured Romney to attempts at high art, seldom carried further than the hasty sketch of the first idea. He assisted Alderman Boydell in his scheme for the Shakespeare Gallery. He painted from his witching model Magdalens, St. Cecilias, Bacchantes, and others. In 1798 he retired to Hampstead, but, his health declining, he soon after disposed of his house and his collection. Since abandoning his family he had visited them only once, in 1767. He had supported them and protected them from poverty, and now, his dream of ambition passed, his health and youth gone, he determined to return to them. His forgiving wife received him without reproach, and under her affectionate care, having relapsed into the helpless state of infancy, he died at Kendal. The story of his return and death is the subject of one of Tennyson's later poems ("Romney's Remorse"). In his best works, Romney achieved an impression of elusive grace, which was never surpassed by his great rivals. His portraits are in the present day eagerly competed for by collectors. One was sold at Christie's in June, 1913, for £41,370.

Seated in a red-covered chair, a roll of paper in his left hand; a sculptured figure of Aesculapius in the background. Canvas: 3 ft. 4 in. × 4 ft. $1\frac{3}{4}$ in.

Joseph Allen, M.D., was Warden of Dulwich College 1745–1746; admitted Master, 1746; resigned the Mastership upon his marriage, 1775. He was born 1713. Previous to his connection with Dulwich College, he had accompanied Commodore (afterwards Lord) Anson in his celebrated voyage round the world, 1740–1744. After his resignation of the Mastership, he continued for twenty-one years to reside in Dulwich, as a tenant on the College Estate, and died 1796. This portrait was painted in pursuance of a resolution of the Corporation of Dulwich College passed September 4, 1775, in the following terms:—"That the thanks of this Corporation be given to him" (Doctor Joseph Allen, late Master of this College) "in writing as a Testimony of their sense of his many services done them in the judicious government thereof; and, That he be desired to sit for his Picture, to remain for ever in the said College."

It may be explained, in connection with the number of persons of the name of Allen whose portraits are in the Collection,

that by the statutes of the Founder both the mastership and the wardenship of the College were confined to persons of the name of Alleyn or Allen.

441. James Allen.

ARTIST UNKNOWN.

He is painted as a whole-length in the Master's official gown; the right hand gloved, resting on the hip, holds the second glove, both white. The left hand rests on a plinth, and holds a roll inscribed in Gothic letters:—

Sussex and Wigorn [Worcester] } ss Rotulus Jacobi Allen.

On the right side of the figure is the monogram "J. A., 42, 1724." At the back of the canvas, "This for The Right Honourable my Lady Pitsligo," with the monogram "J. A." Canvas: 7 ft. 10 in. × 4 ft. 9¾ in.

James Allen was Warden of Dulwich College from 1712 to 1721; and Master, 1721; died, 1746. He founded and endowed a school in Dulwich "for the instructing poor boys to read and poor girls to read and sew." This school was restricted by Act of Parliament (1857) to girls, and is now known as "James Allen's Girls' School." From his signatures in the College books and other documents, it appears that he spelt his name "Alleyn" while Warden, but adopted the spelling "Allen" after he became Master. There are other portraits of him in the Collection (Nos. 495, 496); an inscription of the frame of one of them records that he "was six feet High, Skilful as a Skaeter, a Jumper, Athletic and Humane."

This portrait is placed in the Board Room of the College.

442. Rev. William Rogers.

A. S. COPE, R.A. (English: *b.* 1857).

Mr. Arthur Stockdale Cope, son of C. W. Cope, R.A., was born in London. He was primarily taught by his father, and this continued during his course as a student at the Royal Academy, after which he travelled and studied abroad. In his early artistic career he, like many of his able contemporaries, owed much to the work and personal influence and stimulus of John Pettie, R.A.

Three-quarter-length figure, seated in an arm-chair; dark under-coat and vest, dark grey overcoat, dark necktie; the right hand rests on the handle of a walking-stick. Bound

books and papers on a table on the right; in the left corner books and documents. Signed " A. S. Cope " and dated 1894. Canvas: 4 ft. 1½ in. × 3 ft. ½ in.

The Rev. William Rogers (*b.* 1819, *d.* 1896) was one of the Governors of Dulwich College for thirty-nine years, and for the greater part of that time was their Chairman, in which capacity he may almost be called the Second Founder of the College. He was educated at Eton and Balliol, and rowed for Oxford against Cambridge in 1840. He was ordained in 1843, and in 1845 became incumbent of St. Thomas, Charterhouse. In this district, which he named Costermongria, he worked for 18 years, establishing a net-work of schools. He had hosts of friends, whom he used, as he said, " eternally to dun " for his public work. In 1863 he was presented with the living of St. Botolph, Bishopsgate, and henceforth devoted himself with unfailing zeal to the promotion of middle class education. The Cowper Street Middle Class Schools and the Bishopsgate Institute are among his foundations. His advocacy of secular education in such institutions gained him the sobriquet of " Hang theology Rogers." In 1857 he was appointed a Governor of Dulwich College, and in 1862 he was elected Chairman, a post which he held till his death. The reconstruction of Alleyn's charity, and the new College, owed much to his direction. He was a man of marked individuality, and of equally marked physiognomy. His geniality and humour made him one of the most popular men of his time. " He was a memorable man," said Lord Rosebery at a meeting in Bishopsgate in 1911, " and I at any rate shall always do all I can to keep his memory green among men. He was the most true and broad-minded Christian I have ever known, the most true and broad-minded man, the most true and broad-minded philanthropist." Upon his 75th birthday a presentation of his portrait by Mr. Cope and a gift of plate were made to him " by his grateful and affectionate friends " at the Mansion House in the presence of the Prime Minister, the Lord Chancellor, the Lord Chief Justice, and other distinguished friends. The portrait was, after his death, presented to Dulwich College by his sister. It is placed in the Board Room of the College.

443. Edward Alleyn.

ARTIST UNKNOWN.

Whole length in long gown and hat, a ruff around the neck. white wristbands, gloves in left hand. A curtain across the top corner to the left. Canvas: 6 ft. 8 in. × 3 ft. 8¼ in.—The head is given in Princess Victoria Series, i.

Though by an unknown artist and a good deal restored, this is, from its subject, one of the most interesting pictures in the Gallery. It is a portrait of the Founder of Dulwich College,

Edward Alleyn (1566-1626), actor and theatrical manager in the days of Queen Elizabeth. "He was," said Fuller, "the Roscius of our age, so acting to the life that he made any part (especially a majestick one) to become him." "And this portrait represents him" (as Sir G. Warner observes in his admirable biography in the *National Dictionary*) "as a man of dignity and presence, outwardly well qualified to sustain the tragic characters in which he is said to have most excelled." For an appreciation of the portrait by an early visitor to the College, *see* above, p. vi.

Alleyn married (1592) Jane Woodward (*see* No. 444), daughter of Philip Henslowe, the theatrical proprietor and manager, whose Diary and Account Book, containing many entries of great interest in reference to the drama, is preserved among the College MSS. In 1623, having lost his wife, Alleyn married Constance, daughter of the celebrated Dr. Donne. He died November 25, 1626. The date of his death given on the present tombstone in the College Chapel, "the 21st day of Nov.," is certainly incorrect, as is proved by several contemporary records in the College books and documents. The true date, however, appears in the Latin inscription in the entrance porch of the old College, "VII° Cal: Decbris," *i.e.*, November 25th.

Alleyn is one of the few members of his profession who have been known to accumulate a fortune, though his proprietorship of a Bear Garden, where bears, bulls, lions and other animals were baited, no doubt added to his wealth. This source of profit was not, however, repugnant to the ideas and manner of his time, and Alleyn's character was one of singular amiability, piety and benevolence. And, however acquired, his wealth was well bestowed. He began buying land in the neighbourhood of Dulwich in 1605, and in 1613 (two years after the foundation of the Charterhouse) he began to found the "College of God's Gift." The Chapel was consecrated September 1, 1616, the Letters Patent for the foundation of the College were granted on June 21, 1619 (which is now kept at the College as Founder's Day). The College was formally opened September 13, 1619 (*see* below, p. 307).

The "College of God's Gift" has, after some vicissitudes, grown and developed into the great Charitable Trust which now contains and administers the Public School with its 680 boys, the Lower School for Boys (known as the Alleyn School) almost as numerous, the James Allen's School with its 360 girls, and various other institutions, such as Almshouses, a Church, playground, a garden, &c., &c., and last, but not least, the Dulwich Picture Gallery.

Under the portrait a large framed tablet was formerly suspended, with the following inscription: "With a view to hand down to posterity the pious memory of Edward Alleyn, Esq.,

founder of the College of God's Gift, Dulwich, A.D. 1626, this original Portrait was repaired by Mr. George Paterson, of St. Botolph, Bishopsgate, London, and these frames given by Mr. Henry Stent and Mr. Richard Woodyer, churchwardens of the said parish, A.D. 1790" (William Young's *History of Dulwich College*).

There is an engraving, by Sylvester Harding, from this picture (1792). If this engraving represents the actual condition of the picture, several alterations must have been made by the "repairer" above mentioned. In the picture as it now appears both hands are ungloved, and the left hand grasps both gloves; in Harding's engraving the left hand is gloved and holds also the right-hand glove. The white cuffs and the gloves, which are edged with lace in the former, are perfectly plain in the latter, and the ring which is on the little finger of the right hand in the former is on the fourth finger in the latter.

444. Joan Alleyn.

ARTIST UNKNOWN.

Three-quarter length figure, standing; large black hat, with high crown; tight-fitting black costume, with white figured front; a full ruffle round the neck; a small red book in the right hand, the left gloved and holding the other glove. Panel: 2 ft. 7 in. × 2 ft. $\frac{3}{4}$ in.

Believed to be a portrait of the first wife of Edward Alleyn, the Founder (*see* No. 443). In the collection of MSS. belonging to the College are several very interesting letters from Alleyn to his wife, whom he addresses as his "sweet mouse," or his "good sweet harte and loving mouse," and from Joan Alleyn to him, either in her own name or jointly with her stepfather. She was married to Alleyn October 22, 1592. She died June 28, 1623, and was buried in the College Chapel. It is said that the inscription on the original tombstone stated that she died on June 28, 1623, "being in the 51st year of her age." On the picture is the inscription: ÆIS 22. 1596. The portrait is assumed to be that of Joan Alleyn on the authority of old traditions in the College. If this tradition is correct, the two dates given above, those namely of her age in 1596 and in 1623 respectively, may be reconciled on the supposition that the portrait of Joan Alleyn was painted in the early part of the year 1596, and that she had then already completed 22 years of her age, and that she completed 23 years before June 28, 1596, and therefore 50 years before June 28, 1623.

445. Francis Bacon.

ARTIST UNKNOWN.

The head is turned three-quarters to the right, and has on a hat; dress, a lace ruff, dark coat with gold embroidery. The

face is shaven, with the exception of a moustache and pointed beard. Canvas: 1 ft. 11¼ in. × 1 ft. 5⅞ in.

This picture was at one time ascribed to Paul van Somer (1576-1621), a painter of Antwerp, who came to England about 1606. Walpole mentions that Bacon sat to him (*see* No. 549).

The great essayist, philosopher, and Lord Chancellor has some association with Dulwich, for he was present at the solemn foundation of the College on September 13, 1619. "His portraits differ beyond what may be considered a fair allowance for the varying skill of the artist, or the natural changes which time wrought upon his person; but none of them contradict the description given by one who knew him well, 'That he had a spacious forehead and piercing eye, looking upward as a soul in sublime contemplation, a countenance worthy of one who was to set free captive philosophy.'" "He had," says Aubrey, "a delicate, lively hazel eie; Dr. Harvey told me it was like the eie of a viper."

This portrait was given to Dulwich College by Miss Love, "in fulfilment of the wishes of her late brother, Admiral Henry Omanney Love, 1873." The following history, written on the back of the picture, lacks confirmation, so far as it relates to Bacon's movements:—"In 1618 he was made Lord Chancellor of England by James I., and about the year 1621 he fell into disgrace, and was banished from the Court. He was concealed at the house of a family named Andrew (with whom there had been an intermarriage, as appears by his pedigree), in Garrett Lane, Wandsworth. After he regained his full liberty he presented his preservers with this portrait of himself, as a recognition of their kindness. The last of the Andrew family was a daughter, who married Mr. John Acworth; their grandchild was the late Mrs. Sedgwick, who, being the eldest descendant, became possessed of both portrait and pedigree. By the will of Marian Sedgwick, eldest daughter of the above-named Ann Blagrave Sedgwick (who died on January 16, 1860, aged eighty years), the portrait and pedigree came into the possession of her first-cousin, Admiral Love of Yarmouth, Isle of Wight."

446. The Tribute Money.

T. F. HODGKINS (English: died 1903).

Mr. Hodgkins, by whom this picture (after Rembrandt) was presented in 1894, was Curator of the Gallery from 1864 to his death.

The scene is laid in a temple. Christ stands in the centre of a group of eleven figures, two of whom are seated; a richly-clad figure on the left offers Him a coin. Several other figures are

in the background, on a raised floor. Canvas: 2 ft. $\frac{3}{4}$ in. × 2 ft. $9\frac{3}{8}$ in.

447. John Allen.

Copy after LANDSEER (English: 1802–1873).

Sir Edwin Landseer, R.A., the chief modern painter of the dog, belonged to a family of artists, and began to exhibit at the Royal Academy when he was 13. At the age of 24, he was elected A.R.A.; at that of 28, R.A. His pictures of animals had in their day a great success. In 1850 he was knighted; in 1867 his Lions were placed in Trafalgar-square. He was given a public funeral in St. Paul's. From time to time he painted portraits, generally for personal friends.

Dressed in a white waistcoat, a blue coat; seated reading at a table, in a high-backed chair, which is covered with red stuff; armour in the background on the left. Canvas: 1 ft. 6 in. × 2 ft.

John Allen, M.D. (1771–1843), brings two very different institutions into connection; his lines were laid in pleasant places, a large portion of his life being divided between Dulwich College and Holland House. He was born at Redford, near Edinburgh; was educated in that city, and in 1791 became M.D. of Edinburgh University. "He stood," according to the testimony of Lord Brougham, "far at the head of all his contemporaries as a student of the sciences connected with the healing art; but also cultivated most successfully all the branches of intellectual philosophy, and was eminent in that famous school of metaphysics for his extensive learning and his unrivalled power of subtle reasoning." He was closely associated with Brougham, Jeffrey, and Sydney Smith, and was one of the early contributors to the *Edinburgh Review*, for which he wrote a large number of articles, chiefly on subjects connected with the British Constitution, and with French and Spanish history. He published a treatise entitled "An Inquiry into the Rise and Progress of the Royal Prerogative in England," and other works. Many of his letters on the politics of the day (1800–29) may be found in William Young's *History of Dulwich College*. In 1801 Lord Holland (Henry Fox, the 3rd Lord) had sought the services of "a clever young Scotch medical man" to accompany him on his travels. Allen was recommended for the post, and this was the beginning of a close and confidential friendship with Lord and Lady Holland. Allen was Warden of Dulwich College, 1811–20, and Master from 1820 to his death; and when not officially in residence at Dulwich, he was a constant inmate of Holland

House. According to Charles Greville, Allen's residence at Dulwich was severely restricted, as his patrons grudged every absence from Holland House. "Lord Holland treated him with uniform consideration, affection and amenity; Lady Holland worried, bullied, flattered and cajoled him by turns. He was a mixture of pride, humility and independence; he was disinterested, warm-hearted, and choleric, very liberal in his political, still more in his religious opinions, in fact, a universal sceptic. He used to be called 'Lady Holland's Atheist.'" He was the oracle of Holland House on all literary subjects, and in every discussion some reference was sure to be made to Allen for information, upon which he never was at fault. Also he was steeped in the history and tradition of the Whigs, and assisted the owner of the great Whig house in the preparation of his speeches. "Allen sat at the bottom of the table and carved, went out with the family to dinner-parties, and had a room of his own, still known by his name, in the house." Macaulay has recorded his "vast information and great conversational powers"; and Byron, in his Diary (December 13, 1813), speaks of "Allen—Lord Holland's Allen—the best informed and one of the ablest men I know—a perfect Magliabecchi, a devourer, a Helluo of books, and an observer of men." Amongst the points characteristic both of the Italian and of the English savant, Byron may have intended to include "irritability of temper and impatience of contradiction." Lord Brougham, when mentioning these peculiarities, adds: "His" (Allen's) "feelings were warm, and his nature kind and affectionate. No man was a more steady or sincere friend, and his enmity, though fierce, was placable." Allen bequeathed a collection of Italian and Spanish books to Dulwich College, and his journals and diaries to Lord Holland's son, General Charles Richard Fox, the numismatist. It was General Fox who presented this portrait to our Gallery. It is a copy of the original (painted by Landseer for Lady Holland), which is now in the National Portrait Gallery (No. 384). The copy is placed in the Board Room of the College.

448. John Reading.

ARTIST UNKNOWN.

Grey wig, white neckcloth and brown coat. Painted in an oval. Canvas: 2 ft. 6 in. × 2 ft. 1 in.

Portrait of the acting organist of Dulwich College, 1700–1703. John Reading, born 1677, was a musician of high reputation in his time. He was one of the children of the Chapel Royal under Dr. John Blow, and remained in the choir of the Chapel until 1700, when he came to Dulwich College. It appears from the Register of "the Collegiates" that he was "organist

above two years, yet never admitted." In 1702 he was appointed "Junior Vicar and Poor Clerk" of Lincoln Cathedral, and, in 1704, "Instructor Choristarum in musicâ vocali" in the same Cathedral. He afterwards returned to London, and was organist of St. John's Hackney, of St. Mary Woolnoth, and of St. Dunstan's in the West. He died in 1764. He was a composer of both sacred and secular music. Manuscripts of his compositions are preserved in Lincoln Cathedral and in Dulwich College. The following compositions of Reading are extant in print:—"A Book of New Songs after the Italian manner, with Symphonies and a thorough Bass, fitted to the Harpsichord." and "A Book of new Anthems." The well-known air "Adeste Fideles," is attributed to him; but it may have been the work of an elder John Reading (died 1692), who was the composer of the Winchester College song, "Dulce Domum." Unfortunately, some of the volumes of music in Reading's own handwriting, which were presented by him to Dulwich College, have been allowed to pass out of the possession of the College. Of these volumes, one is now in the possession of the Royal Academy of Music, and two in that of Mr. W. H. Cummings. This portrait is at present placed in the Board Room at the College.

449. George Bartley.

SAMUEL LANE (English: 1780–1859).

Lane was born at King's Lynn. He became in childhood deaf and partly dumb. He was one of Sir Thomas Lawrence's principal assistants. He first exhibited at the Royal Academy in 1804 and continued to exhibit till 1857, having a large practice as a portrait painter. He died at Ipswich. He was a friend of Constable, many of whose letters to him are printed in Leslie's *Life of Constable*.

Full face; white neckcloth, black coat; a background of red drapery. Canvas: 2 ft. 6 in. × 2 ft. 1 in.

George Bartley (1782–1858), a comedian of some repute, was born at Bath, where his father was box-keeper at the theatre. He made his first appearance on the London stage in 1802, and took his farewell of the stage 50 years later. He was famous for his playing of comic old men, and Falstaff was one of his favourite characters. He presented this portrait of himself to Dulwich, together with one of his wife (No. 500) and another of Molière (No. 188).

[**450-491.** *The pictures bearing these numbers belonged for the most part to the Desenfans-Bourgeois Collection.*]

450. Harvesting.

After RUBENS (Flemish: 1577–1640). *See* 1.

Six boys, four with wings, are cutting and carrying corn; one stands on the left with a large hat; trees on the right; the cornfield on the left. A flat landscape beyond. Cloudy sky. Panel: 1 ft. 7½ in. × 2 ft. 7½ in.

The original is in the Earl of Radnor's collection. Our picture seems to have been painted from a print (Bolswert's) reversed; as the cupids are reaping with their left hands.

451. Venus Weeping over Adonis.

School of RUBENS (Flemish: 1577–1640). *See* 1.

The body of Adonis lies stretched out on the ground; Venus kneels near his head on the left. An attendant woman dresses the wounded limb; two others behind weeping; Cupid walks away from the group. On the right two boar-hounds. Trees and grey sky in the background. Panel: 1 ft. 6¾ in. × 2 ft. 1½ in

Adonis, whom Venus in vain endeavoured to detain from the chase (*see* No. 209), has been killed; and

> She looks upon his lips, and they are pale;
> She takes him by the hand, and that is cold;
> She whispers in his ears a heavy tale,
> As if they heard the woeful words she told.

This picture, which may be the one described by Desenfans (No. 92 in his Catalogue), was formerly ascribed to Van Dyck; but "the composition is precisely that of the great picture of Rubens, now in Mr. Hope's collection" (Mrs. Jameson).

452. Bacchanals.

F. ZUCCARELLI, R.A. (Italian: 1702–1788). *See* 175.

A sketch.—On the left, Bacchus, seated on the ground; a female satyr pours out wine for him; a satyr girl on the left side of Bacchus, near whom a boy is occupied with a goat; two other boys on trees; on the right, two Bacchantes and satyrs dancing in a meadow; a satyr boy playing the flute; trees in the background; blue sky with light clouds. Canvas: 1 ft. 1⅛ in. × 1 ft. 6¼ in.

453. Diana and Endymion.

JOHN WOOD (English: 1801–1870). *See* 346.

Endymion is lying asleep, nude, with the exception of an animal's skin across the loins; two dogs, also asleep, crouch near him; above his head float two winged boys (amorini), one bearing the torch of Hymen; Diana, clad in a diaphanous robe, is descending, and is stepping out from a bright sphere representing the moon; a ram is on the left, shepherd's crook and metal horn in the foreground. Canvas: 4 ft. 1½ in. × 3 ft. 3 in.

Presented by Thomas Gray, Esq., 1897.

454. The Orphans.

JOHN WOOD (English: 1801–1870). *See* 346.

Two girls, bare-footed, stand on a rocky height. The elder, in a dark dress, is looking pathetically upward; the younger, who has her hands crossed on her breast, is clad in a short red garment. Distant view of a village on the right; dark sky. Canvas: 4 ft. 8 in. × 3 ft. 3¾ in.

Presented by Miss S. Wyatt Gray, 1897.

455. Abraham, Sarah, and Hagar.

FRANS POURBUS, THE YOUNGER (Flemish: 1569–1622).

Pourbus, son of the elder painter of the same names, was born at Antwerp, and by 1591 was a master in the Guild of St. Luke. In 1600 he entered the service of the Duke of Mantua. In 1609 he settled in Paris as Painter to the Queen. He was most distinguished as a portrait-painter, but there are many religious pictures by him in the churches of Paris.

Abraham is seated on the right; he takes the hand of Hagar, who is standing on the left, one foot placed on the carved woodwork end of a couch. Sarah, who is in the centre, has her left hand on the shoulder of Abraham, and leans forward to speak to him. A carved stone figure on the right. Panel: 11¼ in. × 7⅜ in.

Presented by John Watts, Esq., 1894.

456. Mrs. Thomas Linley.

OZIAS HUMPHRY, R.A. (English: 1742–1810).

Humphry was a native of Honiton, and for some time practised as a miniaturist at Bath. He lodged there with the

Linley family, and from him Ozias Linley is supposed to have derived his Christian name. Eliza Anne (afterwards Mrs. Sheridan) was in her ninth year when Humphry settled in Bath. "She knew all the songs in *The Beggar's Opera*, &c., and there she would sing so sweetly that many a day, at the young painter's solicitation, she chanted them, seated at the foot of his easel, looking up to him, unconscious of her heavenly features" (*Nollekens and his Times*, vol. ii., p. 358). Presently Humphry settled in London, where he received encouragement from Reynolds, and his miniatures met with much success. After a disappointment in love (*see* No. 582), he went to Italy in 1773 with his friend Romney. He remained in Italy till 1777, studying oil-painting, and on his return to England he painted life-size portraits in oil. In 1779 he was elected A.R.A. In 1785 he went to India, and painted many portraits (mostly miniatures) of princes and nabobs. Returning to England in 1788, he continued miniature-painting with success, and in 1791 was elected R.A. His eyesight began to fail, and he took to the less minute manner of crayon drawings, till in 1797 his sight completely failed. "He excelled," says Redgrave, "in sweetness of colour and in expression, and both in miniature and in crayons he displayed the greatest taste and was deemed the head of his profession for many years." He was a friend and admirer of William Blake. He was, as already said, a fellow countryman of Sir Joshua's, and in the last years of the President's life, Humphry used to visit him and read the newspaper to him.

Three-quarter figure, seated; white cap, white drapery from the neck; dark brown dress, cut low; red drapery over each arm, part of right hand seen. Canvas: 2 ft. 6 in. × 2 ft. 1 in. —Princess Victoria Series, ii.; *The Linleys of Bath*, p. 312.

A portrait of Mary Johnson, married (1752) to Thomas Linley (*see* No. 140). She died in 1820, aged 91, and was buried in the churchyard of St. Paul's, Covent Garden, in which church a tablet to her memory may still be seen. She was the mother of twelve children, including Elizabeth and Mary (Mrs. Sheridan and Mrs. Tickell, No. 320), Thomas (No. 331), Samuel (No. 302), Maria (No. 475), Ozias (No. 474), and William (No. 178). Her children seem, however, alike in disposition and in looks, to have been Linleys rather than Johnsons. She was said to have been "a kind, friendly woman in her youth and reckoned beautiful"—a cautious statement by one who knew her only in later years. Our portrait is rather in keeping with the character of her as drawn by the historian of *The Linleys of Bath*—domineering and violent-tempered, neither delicate nor refined, but possessed with a stern sense of duty, bustling and energetic. Her strong sense and business

ability are said to have rendered great assistance to her husband in his duties as manager of Drury Lane Theatre.

There is a label on the back of this picture stating that it is by Ozias Humphry. But none of the documents relating to the gift or bequest to the College of Linley family portraits mention such a portrait. The only portrait by Humphry bequeathed by William Linley was of his sister, Mary (Mrs. Tickell), and that was given away by the College (*see* above, p. xvii). The portraits of Mary, Mrs. Linley, bequeathed by William, are stated by him to have been by Oliver and Lonsdale respectively. If the present portrait be by Humphry, both of the portraits just mentioned must have disappeared, and this one must have come to the College without being mentioned by Ozias Linley or by William Linley. Dr. Carver, in his catalogue, assumed that such was the case; but the alternative supposition remains that this portrait is not by Humphry, but by James Lonsdale (1777–1839).

457. Mountainous Landscape.

School of SALVATOR ROSA (Neapolitan; 1615–1673). *See* 137.

On the left, mountains with castles; a river in the centre, with boats and some figures; blue mountains in the distance; cloudy sky. Canvas: 1 ft. 6¼ in. × 2 ft. 1¼ in.—Engraved by R. Cockburn.

This picture, formerly ascribed to Salvator Rosa, is the subject of several amusingly severe criticisms by Ruskin in the first volume of *Modern Painters*. The clouds are "cauliflower-like protuberances." Some objects on the left "may be Chinese for rocks, or Sanscrit for rocks, or symbolical of rocks in some mysterious and undeveloped character; but they are no more *like* rocks than the brush that made them." "There is on the right an object which I never walk through the room without contemplating for a minute or two with renewed solicitude and anxiety of mind, indulging in a series of very wild and imaginative conjectures as to its probable or possible meaning . . . . a series of concave curves, interrupted by cogs like those of a water-wheel, which the boldest theorist would certainly not feel himself warranted in supposing symbolical of rock" (*Modern Painters*, vol. i.).

458. Salmacis and Hermaphroditus.

Copy after ALBANI (Bolognese: 1578–1660). *See* 58.

In the foreground, a river; on the left, Salmacis, the nymph of the pool, sitting on the bank; in the centre, Hermaphroditus

bathing; four Amorini scattered about. Large trees in the fore- and background. Canvas: 1 ft. 11½ in. × 2 ft. 5 in.

The subject is taken from Ovid's *Metamorphoses*. An ancient copy after the original by Albani in the Turin Gallery; engraved in *La Reale Galleria di Torino illustrata da Roberto d'Azeglio* (Torino, 1836), vol. i., tav. xxi., pp. 134–137.

459. Religion in the Desert.

Sir P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

A female figure in white drapery reclines, with extended arms, on a sea-shore. The water is breaking among boulders and rocks on the left. Cliffs rise above her head on the right. A cup and crown of thorns are on the sand by her side. A dark, nearly black sky. Canvas: 3 ft. 1¼ in. × 3 ft. 11⅜ in.

460. Landscape with Figures.

Sir P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

A cavalier in a red jacket, mounted on a grey horse, rides into the picture on the left. A soldier in helmet, breast-plate, and cuisses, with yellow leg coverings, holds a white flag with a red corner, and converses with the horseman. A soldier lies on the ground; a buckler is beside him. A blasted beach-tree on the right; behind, a dark hill and cloudy, humid sky, with a peep of blue distance. Canvas: 2 ft. ¼ in. × 2 ft. 5½ in.

461. A Sketch.

Sir P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

Two girls are reading under the shade of large trees, the trunks of three of which are close to them. Behind them are sheep, and in front is the sheep-dog. A young man is on the left, lying face downwards, his head on his hands, his elbows on the ground; he looks up to the girls' faces. A large tree-trunk occupies the left foreground. A blue-grey sky. Canvas: 1 ft. 5 in. × 2 ft. 6 in.

462. Landscape with Cattle.

Sir P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

Two cows; one, a red cow, is lying down, while another, somewhat to the right, is grazing. A bank of earth, a pool, and a

clump of trees, with a cloudy white sky, make up the composition. Canvas: 1 ft. 9 in. × 1 ft. 5 in.

463. A Sketch.

SIR P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

Troopers are crossing a bridge. An officer rides after them; he wears a red coat, and rides a grey horse. Grey sky. Canvas: 1 ft. $2\frac{7}{8}$ in. × 2 ft. $1\frac{5}{8}$ in.

464. His Own Portrait.

SIR P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

Three-quarter view, looking towards the right, painted in a grey key; white cravat ,brown coat. A painted oval in a square frame. Canvas: 1 ft. $10\frac{1}{8}$ in. × 1 ft. $7\frac{1}{4}$ in.

This portrait, by himself, of the Founder of the Gallery, was presented in 1866 by the executors of Sir Felix Agar. For a biographical notice, *see* the introduction, p. xi.

465, 466. His Own Portrait.

SIR P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

Copies by Bourgeois of the portrait of himself by Sir William Beechey (No. 17). Canvas: 2 ft. 6 in. × 2 ft. and 2 ft. 6 in. × 2 ft. $\frac{3}{4}$ in. One of the copies (465) is in the Gallery; the other (466) in the Board Room at the College.

467. William Tell.

SIR P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

On the left, three soldiers in morions; one of them places the apple on the head of the boy, who stands facing towards the right, where his father kneels on one knee in the middle distance. Tell looks angrily towards Gessler, who, mounted on a prancing black horse, gallops across the middle of the picture. A woman on her knees, with clasped hands, pleads in vain for mercy to her child. Behind Tell the ground sinks down to the margin of a lake, near which a group of three men standing and four other smaller figures are seen. The distant shore is mountainous, with a town to the right. A boat is on the water. The sky

is stormy and unnaturally black with clouds. Canvas: 2 ft. 6 in. × 3 ft. 7½ in.

This picture is placed in the School Hall of Alleyn's School.

468. Venus and Cupid.

Copy after CORREGGIO (Parmese: 1494–1534). *See* 246.

Venus stands in front, and holds an arrow in her left hand; her right hand is on a red drapery. Cupid on the right, standing and turned to the left, reads from a paper; two doves on the ground on the left. Trees in the background. Panel: 1 ft. 7½ in. × 10½ in.

An old copy, reduced, of part of the picture, "Mercury instructing Cupid in the presence of Venus," painted in Correggio's later period for the Duke of Mantua, now in the National Gallery (No. 10). In this copy Mercury is wanting, and the figure of Cupid is reversed. The two doves have been added by the copyist. Probably painted in the School of Carracci.

469. Landscape with Shepherds and Sheep.

ARTIST UNKNOWN.

On the right, two shepherds, one standing, the other lying on the ground. A river occupies the width of the middle distance. Greyish sky. Panel: 2 ft. 4⅜ in. × 1 ft. 6 in.

"A pasticcio, painted in imitation of A. Cuyp by a late artist" (Richter).

470. The Entrance of a Palace.

DIRK VAN DEELEN (Dutch: 1605–1671).

Dirk van Deelen was born at Heusden (or at Alkmaar). He lived at Arnemuyden, in Zeeland, where he was made burgomaster of the town in his later years. He was thrice married. He was much esteemed in his lifetime as a painter of architectural and perspective views. His pictures represent the interior and exterior of palaces in the Renaissance style. Although of great merit, they are nevertheless somewhat hard and metallic, and the colour often appears wanting in harmony when compared with later masters, who treated the same subjects. The figures in his pictures are generally painted by Le Duc, Dirk Hals, Pieter Codde, van Herp, Anthonis Palamedesz, Phil. Wouwerman, and Boeyermans.

In the foreground, a large doorway; behind it, a courtyard and entrace hall, with rococco ornaments. Two greyhounds on the pavement. Two figures pass to the right into a doorway; another is going up the staircase under a portico. On the landing at the top of the steps, a lady and a youth. Signed and dated, "D v Delen F 1654." Panel: 1 ft. 7½ in. × 1 ft. 3¼ in.

471. Landscape with a Sportsman.

DUTCH SCHOOL.

A pyramid, a wall, a tangle of briars and burdock-leaves; a skull in the foreground; amid stones, leaves, and weeds, a man reclines with a dog. Canvas: 1 ft. 7½ in. × 1 ft. 5 in.
At one time ascribed to Karel Du Jardin (*see* No. 72).

472. A Light Breeze.

DUTCH SCHOOL.

On the left, a pier and a large ship; on the right, three sailing-boats. Grey sky. Panel: 1 ft. 4 in. × 2 ft. 4 in.

473. Infant St. John.

ITALIAN SCHOOL (17th Century).

The child lies on the ground, on a red mantle. A brook in front. The lamb stands on the left. Mountains and a town in the distance. Canvas: 1 ft. 10½ in. × 2 ft. 6⅜ in.
At one time ascribed to Titian.

474. Ozias Linley.

SIR T. LAWRENCE, P.R.A. (1769–1830). *See* 178.

A boy, with an open, pleasant expression, clear brown eyes. He wears a brown coat, white waistcoat, and cravat. A blue-grey background. Crayon, elliptical: 1 ft. × 9 in.—Princess Victoria Series, ii.; *The Linleys of Bath*, p. 160.
This is a portrait, as a boy, of Ozias Thurston Linley, son of Thomas Linley (No. 140), born in 1766. The portrait of a boy by a boy, for Lawrence was but three years older than his sitter. "The face is animated, and just a little whimsical," and whimsical is what Ozias was. "Ozy," as he was called, was "the philosopher" of the family, but a laughing philosopher. Educated at Corpus Christi College, Oxford, he graduated in 1789, and, taking Holy Orders, became minor canon of Norwich, 1790, vicar of Stoke Holy Cross, Norfolk,

1807, and of Trowse with Lakenham, 1815. Like other members of the Linley family he was a musician, and had as his music-master at Bath Sir William Herschel, afterwards famous as an astronomer. In 1816 Ozias resigned his benefice to become junior fellow, with the post of organist, at Dulwich College. He held that position till his death in 1831, and it is to his connection with the College that the Gallery owes some of its principal treasures (*see* above, p. xvii). The Reverend Ozias held strong views on some controverted subjects of theology, and expressed his views on all subjects with equal vigour and frankness. As a country clergyman he was famous for absence of mind, and his brother-in-law, Sheridan, used to amuse himself and his company by relating or inventing cases in point. In reading the Bible, Ozias would sometimes laugh at what seemed to him funny, and at other time cry with emotion at what was sonorous. On taking up his residence at Dulwich, he used to light his study-fire with his sermons. The Common Room of the College must have been anything but dull in his day. He would be quarrelsome one day, and as good friends with everybody as ever the next day. He would enliven his colleagues with personal abuse at one time, with a dramatic recitation or a song at another, with his racy peculiarities at all times. He never opened a newspaper; he had regular days for reading and re-reading his favourites among the classics and the divines; his novels were *Tom Jones* and *Gil Blas;* and one of his recorded sentiments is to the effect that one glass of port after twelve is worth a dozen before. When one of his colleagues preached at him in chapel and he was asked how he had liked the discourse, he replied that he had not heard it, as he was reading *Robinson Crusoe*. One would like to have been present when the Rev. Ozias Linley met the Reverend Sydney Smith at dinner at Dulwich.

475. Miss Maria Linley.

Sir T. LAWRENCE, P.R.A. (1769–1830). *See* 178.

A white low dress, blue ribbon in her hair, bow and sash of the same, and a narrow strip of the same colour passing over her shoulders and under her dress. Crayon, elliptical: 1 ft. × 9½ in.—Reproduced in *The Linleys of Bath*, p. 152.

Portrait of Miss Maria Linley, younger sister of Elizabeth Ann (Mrs. Sheridan) and Mary (Mrs. Tickell) (*see* No. 320). Her voice was considered to be equal to that of Elizabeth's, and her contemporaries called her beautiful. "The face is most attractive, full of intelligence, character and spirit, but without that tragic quality that belongs to Elizabeth's and to Samuel's." She died at Bath of a fever in 1784, 21 years of age. "In her delirium shortly before her death she sat up

in her bed and sang: 'I know that my Redeemer liveth,' with all the beauty of voice and expression that marked her singing when in good health" (*The Linleys of Bath*, pp. 153, 166).

Any spectator who is surprised at seeing the name of Lawrence associated with this picture should remember that it was made when the painter was a very young boy.

476. Noel Desenfans.

WILLIAM OWEN, R.A. (English: 1769–1825).

W. Owen was the son of a bookseller at Ludlow, in Shropshire, and educated at the Grammar School there. He was sent to London in 1786 and placed under Catton. He attracted the attention of Sir Joshua Reynolds, became a student of the Academy in 1791, and exhibited his first portraits in the following year. His portraits were faithful likenesses of his sitters, and usually very skilfully painted. He occasionally painted *genre* pictures, but they lacked the harmony and character of his other work. He was elected Associate in 1804, and Academician in 1806. In 1810 he was appointed portrait-painter to the Prince of Wales, who in 1813 conferred on him the title of Principal Portrait-Painter to the Prince Regent, and added to it the offer of a knighthood, which Owen declined. He painted many of the most eminent men of the day; some of his portraits are in the National Portrait Gallery. Towards the end of his life, his health failed. He married a Miss Leaf in 1798, by whom he had one son. He first resided in Coventry Street, and had a painting-room in Leicester Square. Finally he removed to Bruton Street, where he died from an overdose of opium.

Three-quarter view to the left; white cravat, shirt ruffles, hair rather short and thin. Canvas: 2 ft. 5½ in. × 2 ft.

This picture is traditionally called a portrait of Mr. Noel Desenfans, but it is difficult to reconcile the features and general appearance with the certainly authentic portrait of him by Northcote (No. 28).

477. The Nurture of Bacchus.

After N. POUSSIN (French: 1594–1665). *See* 101.

In the centre, Bacchus, as a boy, sitting drinking wine, out of a tazza, which a satyr presents to him: another supports his back; a nymph stands behind. On the right, a cupid, with a goat; on the left, two boys embracing each other; trees and

a river in the background; dark cloudy sky. Canvas: 2 ft. 4¼ in. × 3 ft. 2½ in.

Sold from the collection of M. Mariette in 1775 for £92 (Smith's Catalogue, No. 207). It is a replica or a copy of the picture No. 39 in the National Gallery.

"The picture," says Hazlitt, "makes one thirsty to look at it—the colouring even is dry as dust. The figure of the infant Bacchus seems as if he would drink up a vintage—he drinks with his mouth, his hands, his belly, and his whole body. Gargantua was nothing to him."

478. The Angels Appearing to Abraham.

After N. POUSSIN (French: 1594–1665). *See* 101.

In the centre, the three angels standing robed in tunics; on the left, Abraham kneeling; two buildings in the background. Sarah stands at an open door; hilly landscape on the right. Dark sky. Canvas: 2 ft. 2½ in. × 2 ft. 10 in.

479. A Mountainous Landscape.

After N. POUSSIN (French: 1594–1665). *See* 101.

Steep rocks sloping to the left, and overgrown with bushes; high trees; a piece of water, where a figure is stooping to drink. Two other figures behind; a distant view on the left; cloudy sky. Canvas: 1 ft. 7 in. × 2 ft. 7 in.—Engraved by Baudet.

Considered by Mrs. Jameson to be the original, which was painted about the year 1650 for M. Passart. "The Genius of antiquity might wander here," says Hazlitt, of this landscape, "and feel itself at home. The large leaves are wet and heavy with dew, and the eye dwells 'under the shade of melancholy thoughts.'"

480. Fishermen near a Rocky Gateway.

After N. POUSSIN (French: 1594–1665). *See* 101.

In the foreground two men fishing near a pool; beyond, a gateway formed by rocks, and overgrown with bushes; blue mountains in the distance; cloudy evening sky. Canvas: 1 ft. 7 in. × 2 ft. 1½ in.

481. Venus and Mercury in a Wood.

After N. POUSSIN (French: 1594–1665). *See* 101.

On the right, Venus, undraped, reclinging, roses in her left hand, a blue drapery on the ground; near her Mercury sitting.

The caduceus, a lute, a palette, music-book, and rolls of MS lie about on the ground; on the left, Cupid fighting with a satyr; in the background below, trees, and the car of Venus. Canvas: 2 ft. $6\frac{3}{4}$ in. × 2 ft. $9\frac{1}{2}$ in. Engraved by Clarus.

Fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
Et parum comis sine te Juventas
Mercuriusque.—Horace, *Odes* i., 30.

482. Jupiter and Antiope.

After N. POUSSIN (French: 1594–1665). *See* 101.

On the left, the nymph sleeping; behind her Jupiter, a finger on his mouth; on the right, two Amorini near a goat; two others above, holding a drapery; trees in the background. Canvas: 2 ft. $2\frac{1}{8}$ in. × 1 ft. $7\frac{1}{2}$ in.

Formerly in the Calonne collection. "A disagreeable picture," says Hazlitt, "but yet in many respects exceedingly fine. The sleeping nymph is indeed sleeping—not merely her eyes, but her whole frame. There are the protruding lips, the total absence of all consciousness, and consequently the total freedom from the restraints of custom and the sense of being the subject of observation which are so seldom depicted in works of art. In most sleeping figures you have only to fancy the eyes open, and they are awake; but here all the faculties and even the habits are asleep" (*Beauties of the Dulwich Gallery*, p. 68).

483. Death of Cardinal Beaufort.

Sir JOSHUA REYNOLDS, P.R.A. (English: 1723–1792). *See* 102.

The figure turns over on its pillow towards the spectator; the left arm is outside the coverlid; the figure on the left stands and watches the hideous expression of the death agony on the face. Canvas: 4 ft. $4\frac{3}{4}$ in. × 5 ft. $5\frac{1}{4}$ in.

This is a sketch from the great picture at Petworth, painted for Boydell's "Shakespeare Gallery" in 1790. The finished picture contains the fiend, waiting at the death-bed, and was engraved by Caroline Watson.

Henry Beaufort, half-brother to Henry IV. of England, was left guardian to the son of Henry V. by the will of that King, who died on the last day of August, 1422. The regency of the kingdom of England was entrusted to Humphrey, Duke of Gloucester. Between the two there was a constant struggle for power. In 1427 the Pope made Beaufort a Cardinal, and Gloucester strongly urged his exclusion from the Council on

the ground that he was a foreign prince. Beaufort, however, recovered the loss of influence this promotion cost him, and raised men and money, with the King's permission, to act against the Hussites in Bohemia. This force was employed ultimately against the King's enemies in France, where Joan of Arc had raised the siege of Orleans, and was conveying Charles to be crowned at Rheims. On account of this diversion of the contingent raised for the Church's uses, it was believed that the Cardinal died of remorse, and this is the view of Shakespeare, *Henry VI.*, part ii., act 3:—

> See how the pangs of death do make him grin!
> Lord Cardinal, if thou think'st on heaven's bliss,
> Hold up thy hand, make signal of thy hope.—
> He dies, and makes no sign!—O God, forgive him!

But there is good ground for distrusting this belief, as a witness of his death gives details that he called the clergy of his cathedral to his house, "caused requiems to be chanted for his departing soul, ordered his will to be read aloud and some corrections to be made in it, and finally took a solemn farewell of his friends." He died April 11, 1448.

The picture is one of the few in which Reynolds succeeded in giving a touch of the terrible. He assisted himself, in reproducing Shakespeare's minutely awful delineation, by a grinning coalheaver who sat to him. Our sketch greatly impressed Master Clive Newcome. "I like to read about Sir Joshua Reynolds best: I think he is the best gentleman of all. My! would'nt I like to paint a picture like Lord Heathfield in the National Gallery! Wouldn't I just? I think I would sooner have done that, than have fought at Gibraltar. And those Three Graces—oh, aren't they graceful! And that Cardinal Beaufort at Dulwich!—it frightens me so, I daren't look at it" (*The Newcomes*, ch. xii).

484. Venus.

VENETIAN SCHOOL (16th Century).

Venus, undraped, lying on a violet cushion; red curtains on each side of her head; Cupid with a dart in his hand bends over Venus; on the right, a terrace with a balustrade and columns; a landscape beyond. Canvas: 3 ft. 4 in. × 6 ft. 1 in.

Ascribed by Desenfans to Titian, and valued by him for insurance at £800. "Painted in imitation of Titian's Venus, now in the gallery at Darmstadt, by an artist belonging to the School of Bassano and Tintoretto" (Richter). The picture is one of those mentioned by Charles Kingsley in the chapter of *Alton Locke*, called "Dulwich Gallery": "He had turned aside to some picture of a Venus which caught my eye also, but

which, I remember now, only raised in me a shudder and a blush, and a fancy that the clergymen must be really as bad as my mother had taught me to believe, if they could allow in their galleries pictures of undressed women. I have learnt to view such things differently now, thank God," etc.

485. Jupiter and Antiope.

FRANÇOIS VERWILT (Dutch: *b.* 1598, *d.* after 1669).

Born at Rotterdam, Verwilt at first perfected himself as a landscape-painter under Cornelius Dubois, and afterwards under Poelenburg. He was still living in the year 1669. Very little is known of his life or works. That he painted portraits besides landscapes is proved by the fact that in the Museum at Amsterdam a large life-size portrait of the son of the Lieutenant-Admiral Aart van Nes bears the signature F. Verwilt, 1669.

On the right, the nymph undraped, and Cupid, both sleeping; a blue and a white drapery on the ground; Jupiter stands behind, laughing; rocks, bushes, and trees in the background; blue sky. Signed, "F. V. Wilt." Panel: 1 ft. 3½ in. × 1 ft. 6 in.

Painted in imitation of Poelenburg, to whom it was at one time ascribed. Pictures with signatures by Verwilt are exceedingly rare.

486. Landscape with Horses.

ENGLISH SCHOOL.

Two horses, a brown and a grey, stand with their heads across each other. A peasant woman, basket on arm, looks at them. A bank of dark trees is behind. A town in the distance, and a mountain. All rather dark. Blue sky. Canvas: 1 ft. 1¾ in. × 1 ft. 6½ in.

At one time attributed to Zuccarelli (*see* No. 175).

487. Massacre of the Innocents.

ENGLISH SCHOOL.

A fragment of a large composition, showing only the shoulder, arms, and head of a woman, turned away from the spectator, and the head of a child, looking up to the woman, and apparently running towards her for shelter. A drapery is around the woman's waist; otherwise she is uncovered. Canvas, on panel: 2 ft. ¾ in. square.

488. An Equestrian Portrait.

ENGLISH SCHOOL.

A general officer with gold-embroidered cocked hat and red coat, leather breeches and military boots, sits a brown horse, and prances from right to left. A whitish dog in the foreground. A lake and bank of trees form a low horizon for the figure. Stormy and cloudy sky, blue on the right. Canvas: 4 ft. 2½ in. × 3 ft. 4 in.

Once ascribed to Sir Joshua Reynolds.

489. The Prince Primate of Poland.

FRENCH SCHOOL.

Face, three-quarters towards the left. The hair is powdered. Wears a crimson-red cape, with bands round his throat. An order is carried by a broad blue ribbon, above which a red cross is sustained by a golden cord. In pastel, on paper: 1 ft. 11⅞ in. × 1 ft. 7⅞ in.

Portrait of Michael Poniatowski (1736-1794), a brother of Stanislaus (*see* 490). It was through friendship with this brother that Noel Desenfans came into connection with King Stanislaus. *See* the Introduction, p. viii.

490. Stanislaus, King of Poland.

FRENCH SCHOOL.

A fine, handsome, shaven face; his dark eyes and eyebrows contrast with his powdered hair. He wears a dull red coat and ruffled shirt; a broad blue ribbon passes over his left shoulder; on his left breast a blue order of a double cross, with silver rays. In pastel, on paper: 1 ft. 11½ in. × 1 ft. 7½ in.—Princess Victoria Series, i.

Stanislaus Augustus Poniatowski (1732-1798) won the favour of the Grand Duchess Catherine who succeeded to the throne of Russia by the assassination of her husband, 1762. Through her influence Stanislaus was chosen King of Poland, 1764. For his subsequent career and its connection with the Dulwich Gallery, *see* the Introduction, *above*, p. ix. Carlyle (*Friedrich*, vol. vii.) gives a characteristic account of Stanislaus:—

"Warsaw, September 7, 1764—Stanislaus Poniatowski, by what management of an Imperial Catherine upon an anarchic nation readers shall imagine, *ad libitum*, was elected, what they call Elected, King of Poland. . . . A question rises here: 'At or about what date did this glorious Poniatowski become lover of the Grand Duchess, and then become ex-lover?' Nobody will say, or perhaps can? . . . Ritter Williams (that

is, Hanbury) must have produced him at Petersburg some time in 1756. January 11, 1757—finding it would suit, Poniatowski appeared there, on his own footing, as 'Ambassador from Warsaw.' . . . Poniatowski's age is thirty-two gone. . . . Made his first appearance in the streets of Warsaw in the late election time as a Captain of Patriot Volunteers. . . . . His uncles, Czartoryski, were piloting him in; and in that mad element, the cries, and shifting of talk, had to be many. He is nephew, by his mother, of these Czartoryskis, but is not, by the father, of very high family. 'Ought he to be King of Poland?' argued some Polish emissary at Petersburg; 'his grandfather was land-steward to the Sapiehas.' . . . It seems the family was really good, though fallen poor, and, since that land-steward phasis, had bloomed out well again. His father was conspicuous as a busy, shifting kind of man, in the Charles-Twelfth and other troubles; had died two years ago as Castellan of Cracow, always a dear friend of Stanislaus Lesczinski, who gets his death two years hence (in 1766). . . . . King Stanislaus had five brothers: two of them dead long before this time; a third, still alive, was Bishop of something, Abbot of something, ate his revenues in peace, and demands silence from us. . . . Besides these three brothers, King Stanislaus had two sisters still living: one of them wife of a very high Lamaiski, the other of a ditto Bramcki.

"King Stanislaus himself was born January 17, 1732; played King of shreds and patches till 1790, or even farther (not till 1795 did Catherine pluck the paper tabard quite off him); he died in St. Petersburg, February 11 or 12, 1798. After such a life!

"Stanislaus was crowned November 25, 1764. He needs, as preliminary to be anointed, on the bare scalp of him, with holy oil before crowning; ought to have his head close-shaved with that view. Stanislaus, having an uncommonly fine head of hair, shuddered at the barbarous idea, absolutely would not. whereupon delay, consultation; and at length some artificial scalp, or second skull, of pasteboard or dyed leather, was contrived for the poor man, which comfortably took the oiling in a vicarious way, with the ambrosial locks well packed out of sight under it, and capable of flowing out again next day as if nothing had happened. Not a sublime specimen of ornamental human nature, this poor Stanislaus! Ornamental wholly, the body of him, and the mind of him, got up for representation; and terribly plucked to pieces on the stage of the world. You may try to drop a tear over him, but will find mostly that you cannot."

Mr. Desenfans had, it will be remembered (p. viii.), been appointed by Stanislaus Consul-General for Poland. "Lord Shelburne, who was well acquainted with the talents and character of Mr. Desenfans, observed, some time after, that

if he had been appointed Prime Minister instead of Consul-General, the unfortunate monarch would probably have closed his days in happier circumstances." This portrait is presumably the one which Stanislaus in the days of misfortune sent to Mr. Desenfans with the following letter:—

"As the official connection which subsisted between you and me seems to be at an end, and I have no hopes of ever seeing you, I think it my interest to wish you farewell; and this truly from the bottom of my heart, in which you will retain your place until my death; and I hope we shall meet where righteous souls and good hearts, according to my belief, will be united together. All etiquette and ceremonious custom is now totally interrupted between us, at least as to myself; I shall never have the trouble again of observing diplomatic rules, but I shall always confess that I love and honour your King and your nation! This is what I desire you to tell them. I wish also that you may always preserve a remembrance and affection towards your friend. Since I cannot converse with you in person my portrait may now and then make you think of STANISLAUS AUGUSTUS REX." (Memoir of Desenfans in the *Monthly Mirror*, December, 1809.)

491. A Family at a Grave.

SIR P. F. BOURGEOIS, R.A. (English: 1756–1811). *See* 6.

On the right a gentleman is kneeling and caressing a little child; on the grave a youth is lying, whom a young girl, with an infant at her back, is trying to console; another child stands at the foot of the grave. Two gravediggers are on the left; a tombstone and large trees are on the right. Canvas: 4 ft. 8 in. × 3 ft. 9 in. Engraved by John Ogborne.

Purchased by the Governors of Dulwich College, 1888.

492. Samson Destroying the Lion.

T. F. HODGKINS (English: died 1903). *See* 446.

On the left large trees, and a distant view of buildings and mountains on the right; near the centre, Samson slaying the lion. Panel: 3 ft. $3\frac{3}{8}$ in. × 1 ft. $\frac{3}{8}$ in.

493. Samson Destroying the Philistines.

T. F. HODGKINS (English: died 1903). *See* 446.

In the centre, Samson breaking a stone column, which is falling over towards him; near him a man flying in terror;

richly-dressed people and heavy masses of masonry are falling to the paved floor below. On the right, two figures are escaping by a stone stairway; a view of a landscape is on either side. Panel: 3 ft. $3\frac{3}{8}$ in. × 1 ft. $\frac{1}{2}$ in.

These two pictures (492, 493) were painted by T. F. Hodgkins (after Titian), for many years Keeper of the Dulwich Gallery; presented by him, 1892.

[**494-547.** *The pictures bearing these numbers belonged for the most part to the Alleyn and Cartwright Collections.*]

494. The Duke of Marlborough.

ARTIST UNKNOWN.

Figure turned to the right; head full face. He holds a baton, and wears the collar and badge of a Knight of the Garter. Canvas: 2 ft. 6 in. × 2 ft. 1 in.

John Churchill, the great General and Statesman, first Duke of Marlborough, was the son of Sir Winston Churchill, a devoted Cavalier, and was born at Ashe, in Devonshire, 1650. He received his early education at St. Paul's School. He highly distinguished himself in the auxiliary force sent by Charles II. to aid Louis XIV. in the war against Holland, 1672–1677, and was publicly thanked by the French monarch for his services; but won his brilliant reputation as a general in the war of the Spanish Succession, against the French; gained the victories of Blenheim, 1704; Ramilies, 1706; Oudenarde, 1708; Malplaquet, 1709. He was created Baron Churchill in the Scotch Peerage by Charles II., and in the English Peerage by James II., Earl of Marlborough by William III., and Duke of Marlborough by Queen Anne, 1702. Was disgraced, and dismissed from all his offices, 1712; but restored by George I., 1714. He died 1722.

495. James Allen.

ARTIST UNKNOWN.

The figure, which is three-quarter length, stands with the left hand on the hip; the right gloved hand holds the other glove; a dark coat. Canvas: 3 ft. $4\frac{1}{4}$ in. × 4 ft. $1\frac{1}{2}$ in.

In the Hall at James Allen's Girls' School. For an account of James Allen, *see* No. 441. On the frame of this picture is the inscription there quoted.

496. James Allen.

ARTIST UNKNOWN.

A full-length figure in the official gown of the Master of the College, placed with the right hand on the hip; the left rests

on the corner of a table covered with a dark blue cloth. Under the gown is seen a brown, wide-skirted coat, with gold embroidery, ruffles, and lace cravat. A roll in the left lower corner is inscribed: —

Sussex & Worcester { s. The roll of James Allen of the vacation after Trinity term and of Michaelmas term following. Anno 1737.

At the back of the canvas, "J. Allen, Æ 54, 1757, G.G.C." Canvas: 7 ft. 9 in. × 4 ft. 10 in.

In the Board Room at the College.

497. Rev. A. J. Carver, D.D.

S. M. FISHER (English: born 1860).

Mr. S. Melton Fisher was Gold Medallist and Travelling Student of the Royal Academy, 1882; formerly a pupil in Dulwich College and a student in the College Art School. He lived for some years at Venice, and there painted many Venetian subjects. He is represented at the Tate Gallery by a picture ("In Realms of Fancy," No. 1678) bought in 1898 by the Chantrey Bequest.

Three-quarter length; standing, facing the spectator; in black gown and doctor's hood; the hands are holding the gown. Signed, "S. Melton Fisher," and dated 1882. Canvas: 4 ft. 11⅝ in. × 3 ft. 1 in.

The portrait of a former Master of Dulwich College, the Rev. Alfred James Carver (1826–1909). He was the son of the Rev. James Carver and was born at King's Lynn; educated at St. Paul's School; scholar of Trinity College, Cambridge, 1845; Bell University Scholar, 1846; graduated, first class in classics, and a senior optime in mathematics, 1849; classical lecturer and fellow of Queen's College, Cambridge, 1850. In the same year he was ordained. Sur-master of St. Paul's, 1852–8. In 1858 he was appointed Master of Alleyn's College of God's Gift, a post which he held till 1883. An Act of Parliament passed in 1857 had sanctioned a new scheme for the extension of Alleyn's Foundation on the educational side, and under Dr. Carver's mastership two schools were developed. "Carver's energy created Dulwich College, and made it one of the great Public Schools of England." The lower school, for middle-class secondary education, named Alleyn's School, also greatly prospered under his supervision. In 1882 the schools became distinct, under separate masters, and in 1883 Carver retired. In 1861 the Archbishop of Canterbury made him D.D. of

Lambeth, and in 1882 he was appointed an honorary Canon of Rochester. In 1853 he married Eliza, youngest daughter of Mr. William Peek. This portrait (which was exhibited at the Royal Academy in 1882) was presented to the College by Mr. Francis Peek. It is placed in the Board Room of the College.

498. Lady Falkland.

ARTIST UNKNOWN.

The lady is seated, facing the spectator; she wears a red gown trimmed with gold. Canvas: 4 ft. 2 in. × 3 ft. 4 in.

Sarah, Lady Falkland, was the daughter of Thomas Inwen, Esq., of Southwark. She married, first, Henry (Howard), Tenth Earl of Suffolk, who died 1745; and, secondly, Lucius Charles (Cary), Seventh Viscount Falkland. She died 1776 and bequeathed £300 to the Master and Warden of Dulwich College, in trust that they should invest the same and pay the interest, in equal portions, to six old men and six old women, pensioners of the said College, part and share alike, on every Christmas Day—a bequest now merged in the general funds of the College. The portrait is placed in the Board Room at the College.

499. Charles Druce.

H. P. BRIGGS, R.A. (English: 1791–1844). *See* 291.

A whole-length portrait, seated in an arm-chair at a table, a document in the right hand. Canvas: 7 ft. 9½ in. × 4 ft. 9 in.

Mr. Charles Druce (1762–1845) was Steward of the Manor of Dulwich, and Solicitor to the Master, Warden, and Fellows of Dulwich College for sixty years. This portrait, presented by his family, hangs in the Board Room at the College.

500. Mrs. Bartley.

SAMUEL LANE (English: 1780–1859). *See* 449.

A seated figure; right arm rests on a table, and right hand holds a roll of paper; deep red dress and brown drapery. Canvas: 4 ft. 5¾ in. × 3 ft. 4¼ in.

Sarah Williamson, or O'Shaughnessy, or Smith (for she is given different names by different biographers) married in 1814 George Bartley (No. 449). She was a tragic actress, and was thought to resemble Mrs. Siddons in personal appearance. She played Lady Macbeth among other parts. Walter Donaldson in his *Recollections of an Actor* says that she had "a noble

and expressive face, full, strong, and melodious voice, capable of any intonation, and an original conception of her author."

501. Head of a Woman.

ARTIST UNKNOWN.

Painted within a shield-like oval; a white under-dress, and over left shoulder a drapery of shot silk. The right shoulder is bare; a curl hangs over it. Canvas: 1 ft. 6¾ in. × 1 ft. 3 in.

502. Portrait of a Clergyman.

ARTIST UNKNOWN (early 18th Century).

Life size, full length; in wig, robes, and bands. Canvas: 7 ft. 3 in. × 4 ft. 2 in.

The features bear considerable resemblance to some of the contemporary portraits of Dr. Henry Sacheverell (1674–1724)—the "foolish parson who preached a foolish sermon against the principles of the Revolution" which provoked his impeachment by the House of Commons, 1709 (*see* Macaulay's *Essays*).

503. Noel Desenfans as a Young Man.

ARTIST UNKNOWN.

Small full-length of a young man, in white vest and breeches, grey-green coat; in a garden, his left arm on a pedestal, holding a book in his hand; on the pedestal, a bust of Fénelon; on the right, a fountain, arbour, &c. Canvas: 1 ft. 6¾ in. × 1 ft. 3 in.

This picture represents Mr. Desenfans as a young man (born 1745), though he looks younger in it than he was at the time of the incident to which the picture refers. In 1777 he wrote a vindication of Fénelon which excited some notice at the time. Lord Chesterfield in one of his *Letters* had made some severe strictures upon a letter of Fénelon's, published in the correspondence of Madame de Maintenon who had consulted the Abbé as to the propriety of her relations with Louis XIV. Desenfans thereupon wrote a pamphlet defending Fénelon's memory from Lord Chesterfield's attack (*A Letter from Monsieur Desenfans to Mrs. Montagu, translated by Mrs. Griffith*: London: T. Cadell, 1777). For this vindication of the great French writer Desenfans received a letter of thanks on behalf of the Académie des Belles Lettres of Paris (*Lettre de Monsieur Thomas de l'Académie Françoise à Monsieur Desenfans. Pour servir à la défense de Fénelon contre Milord Chesterfield;* Londres, 1777). Lord Chesterfield's attack is symbolized in the picture by the serpent on the

pedestal; Mr. Desenfans stands beside the bust of Fénelon as guardian, while an angel descends with a wreath (this latter incident is omitted in the engraving).

The picture was formerly described as "Portrait of a Young man . . . with a bust of Milton," and the "donor" was said to be "unknown" (Dr. Carver's Catalogue, No. 73). The engraving which now hangs beside the picture led to its identification. It was doubtless one of the Desenfans - Bourgeois pictures. The engraving, which appears to be a free rendering of the picture, bears the name of "Gwin" (an artist otherwise unknown) as the author of the design and the initials "J. T." as the engraver. The engraving is described in J. Chaloner Smith's *British Mezzotinto Portraits* (No. 52 in the list of anonymous engravings).

504. Head of a Man.

ARTIST UNKNOWN.

A gentleman of the time of George II. or III. A full, soft-looking face, with a large wig. Canvas: 2 ft. 4 in. × 2 ft.

505. Adam and Eve in the Garden.

ARTIST UNKNOWN.

Eve is on the right, and reaches across to Adam, offering him an apple. The tree, with the serpent clinging to it, is between them. Panel: 3 ft. 6 in. × 2 ft. 1½ in.

Probably a Flemish picture.

506. The Holy Family.

ARTIST UNKNOWN.

The composition is constructed on a base of three steps, on which is a pedestal; on this the Child stands. A plinth and column on the left. Mary, in red and blue dress, holds the Child, while St. Joseph stands behind. No. 211 in Cartwright's Catalogue: "Joseph and Mary and Our Saviour on a clouth pasted on bourd. £5." Canvas: 1 ft. ¼ in. × 9 in.

507. The Transfiguration.

Copy after RAPHAEL (1483–1520). *See* 241.

In Christie and Manson's Catalogue (1796) this copy was stated to be "visibly the hand of Julio Romano." It is more probably by Pierino del Vaga (1500-1547), who was recommended by Giulio Romano to Raphael. He became one of Raphael's assistants, and executed many Biblical subjects from the

master's designs. In 1527 Pierino left Rome for Genoa, where he decorated the Doria Palace. Towards the end of his life he returned to Rome. Canvas: 12 ft. 4¼ in. × 8 ft. 8¼ in.

This picture was purchased at Mr. Van der Gucht's sale on March 11, 1796, by Thomas Mills, Esq., of Saxham Hall, Sussex, for the sum of £42, and was presented by him to the College. It is an accurate and yet spirited copy of the original, and perhaps one of the most valuable copies in this country. It hangs in the College Chapel.

The original picture (in the Gallery of the Vatican at Rome) is one of the best known of Raphael's works. It is an example of the profound symbolism which the master introduced in many of his later works, combined with the dramatic effect characteristic of the "Roman period." The picture attained additional fame from being his last work, being left unfinished at his death. When his body lay in state, the "Transfiguration" was placed over the coffin, and the picture was carried in procession at his funeral.

508. The Magdalen.

ARTIST UNKNOWN.

The figure sits towards the left, the head is turned up to the right, nude to the waist, the right hand extended, the left on the breast. Canvas: 4 ft. 2½ in. × 4 ft. 8 in.

A well-painted picture, probably of the Flemish School.

509. A Winged Nude Figure.

ARTIST UNKNOWN.

No. 163 in Cartwright's Catalogue: "An Angell a Flying. 10*s*." Panel: 1 ft. 10¾ in. × 1 ft. 5½ in.

510. Flora and Cupid.

ARTIST UNKNOWN.

A half-nude figure, seated, holds a garland across her lap; with her left hand she dresses a drapery to her side. Cupid, in blue drapery, offers her a wreath. The figures are three-quarter length. Canvas: 3 ft. 5¼ in. × 4 ft.

511. Venus and Adonis with Satyrs.

ARTIST UNKNOWN.

No. 151 in Cartwright's Catalogue: "Venus and Adonis and 2 Sayters. on picking out a Thorne out of his fout. 3*s*." Panel: 1 ft. 1¾ in. × 9¼ in.

512. A Laughing Head.

ARTIST UNKNOWN.

A head in a jester's cap with ears to it. Canvas: 1 ft. 7 in. × 1 ft. 2 in.

513. Time and Truth.

ARTIST UNKNOWN.

No. 130 in Cartwright's Catalogue: "Tyme and Truth, and a house on fire, and one wonded on ye ground, on a bord." [Price effaced.] Panel: 1 ft. 7 in. × 1 ft. 3¼ in.

This kind of allegorical subject was treated by N. Poussin, amongst other painters. On the analogy of Poussin's design, "the one wounded on ye ground" in this indifferent picture would be Anger or Envy, who has fired the house of Truth.

514. A Winter Scene on the Ice.

ARTIST UNKNOWN.

No. 125 in Cartwright's Catalogue: "A picture of men and women a slidinge, a winter piece on a bord. £1." Panel: 1 ft. × 1 ft. 11 in.

515. A Dutch Interior.

ARTIST UNKNOWN.

No. 26 in Cartwright's Catalogue: "Thre Dutchmen, one with a Juge in his hand taking a pipe of Tobacco, and 2 men Looking on him, a Lather, a barrell, a cherne, a kittell, a Lanthorne, and other things in it, on 3-quarters clout, pasted on a bord. £5." Canvas: 1 ft. 8¾ in. × 2 ft. 1½ in.

516. A Dutch Interior.

ARTIST UNKNOWN.

No. 27 in Cartwright's Catalogue: "A Dutchman in a Red Wascot taking tobacco, a fire before him, a parsell of kettells, cherns, and earthing picherds. No. 27. £5." Canvas: 1 ft. 8⅝ in. × 2 ft. 1¼ in.

517. Sea-piece.

CASTRO. *See* 359.

No. 219 in Cartwright's Catalogue: "A Sea Scift ruffe watters with shipps and a wharfe. Castros. £2 10*s*." Canvas: 2 ft. 1 in. × 1 ft. 6½ in.

518. Sea-piece.

ARTIST UNKNOWN.

Rough water, a Mediterranean coast in the background; a frigate is running for the land; near the coast is a small bark; a boat is in the right corner. No. 213 in Cartwright's Catalogue: "A small Sea Scift, a closit pece. £1." Canvas: 1 ft. 1 in. × 1 ft. 8½ in.

519. Landscape with a Pond.

ARTIST UNKNOWN.

Ducks and drakes on a pond; the principal one is white; other birds are flying and swimming about; the margin of the pond on the right has rushes growing on it. Canvas: 1 ft. 5¾ in. × 1 ft. 9¾ in.

520. Fruit.

ARTIST UNKNOWN.

No. 237 in Cartwright's Catalogue: "A pictur of fruts round in form of a sheeld. £3." Canvas: 2 ft. 5 in. × 2 ft. 1 in.

521-536. Portraits of Kings of England.

ARTIST UNKNOWN.

These are reproductions by a very inferior craftsman of the conventional portraits. They have no artistic value, but possess some interest from their association with the Founder. He seems to have been in the habit of buying his pictures in the gross. Thus, on November 10, 1620, he bought "fourteen heads (Christ, Our Lady, and Twelve Apostles) at a noble a piece." And so, when he had decided to found the College, he seems to have turned his thoughts to "art for schools" and to have acquired this collection of portraits as an aid to historical study. Entries in his diary (1618 and 1620) show that he bought at various times a complete set of Heads of English Sovereigns from William I. to James I., together with the Black Prince and Anne Boleyn—26 in all. They cost him £8 13*s.* 4*d.* Of the 26, only 17 remain in possession of the College (Nos. 521–536 and 384).

521. William the Conqueror. 1066–1087. Panel: 1 ft. 10½ in. × 1 ft. 4¾ in.

522. William Rufus. 1087–1100. Panel: 1 ft. 10½ in. × 1 ft. 4¾ in.

523. Henry I. 1100–1135. Panel: 1 ft. 10½ in. × 1 ft. 4¾ in.

524. Henry II. 1154–1189. Panel: 1 ft. 10¾ in. × 1 ft. 4 in.
525. Richard I. 1189–1199. Panel: 1 ft. 10½ in. × 1 ft. 4¾ in.
526. John. 1199–1216. Panel: 1 ft. 10½ in. × 1 ft. 4½ in.
527. Edward I. 1272–1307. Panel: 1 ft. 10½ in. × 1 ft. 4¾ in.
528. Henry IV. 1399–1413. Panel: 1 ft. 11 in. × 1 ft. 6 in.
529. Henry VI. 1422–1461. Panel: 1 ft. 10½ in. × 1 ft. 5½ in.
530. Edward V. 1483. Panel: 1 ft. 10¾ in. × 1 ft. 6 in.
531. Richard III. 1483–1485. Panel: 1 ft. 10¾ in. × 1 ft. 5¾ in.
532. Henry VII. 1485–1509. Panel: 1 ft. 9½ in. × 1 ft. 4 in.
533. Henry VIII. 1509–1547. Panel: 1 ft. 11 in. × 1 ft. 6 in.
534. Anne Boleyn. 1533–1536. Panel: 1 ft. 10½ in. × 1 ft. 4¾ in.
535. Edward VI. 1547–1553. Panel: 1 ft. 11 in. × 1 ft. 6 in.
536. Mary. 1553–1558. Panel: 1 ft. 10½ in. × 1 ft. 2¼ in.

537-545. Heads of the Sibyls.

ARTIST UNKNOWN.

These are, if possible, more destitute of artistic merit than the heads of the Kings and Queens; but Alleyn no doubt hoped that the contemplation of the oracles of old would inspire the studious youth of his Foundation. In his diary of November 3, 1620, there is the following entry: "I chaynd (changed) my 12 owld Sybls for 12 newe and gave 40*d*. a pece to boot to Mr. Gibbkin, so pd. £2 0*s*. 0*d*." Of the twelve, nine remain in possession of the College.

537. Sibilla Ægiptia. Canvas: 2 ft. × 1 ft. 5⅝ in.
538. Sibilla Camea (Samia). Cancas: 1 ft. 11¼ in. × 1 ft. 5½ in.
539. Sibilla Cumana. Panel: 1 ft. 10½ in. × 1 ft. 4¼ in.
540. Sibilla Cumea. Canvas: 2 ft. 1 in. × 1 ft. 6 in.
541. Sibilla Delphica. Panel: 1 ft. 10½ in. × 1 ft. 4¼ in.
542. Sibilla Europa. Panel: 1 ft. 10½ in. × 1 ft. 4¼ in.
543. Sibilla Hellespontica. Panel: 1 ft. 10½ in. × 1 ft. 4¾ in.
544. Sibilla Persica. Panel: 1 ft. 10½ in. × 1 ft. 4¾ in.
545. Sibilla Tiburtina. Canvas: 1 ft. 10½ in. × 1 ft. 5 in.

546, 547. "Piety" and "Liberality."

ARTIST UNKNOWN

On the left panel, "Pietas" (so inscribed), a female figure in yellow drapery and a white wimple. In her left hand she holds up a flaming altar, and with the down-stretched right hand she clasps the neck of a stork.

On the right panel, "Liberalitis" (so inscribed), a female figure in a green dress with a scarf across the body; her left hand raised, her right hand down—in each hand a cornucopia. From that in her left hand issue fruits and flowers; from the other, coins, books, spoons, pens, shoes, and various other articles of dress and ornament. Two panels with semicircular tops: 5 ft. × 2 ft.

These figures are painted on panels of the mantelpiece now in the Library of the College. The mantelpiece was constructed from materials which had formed part of the Queen's State Barge (probably the Barge formerly used by Queen Elizabeth). It was originally erected in the "Great Chamber" or Audit Room over the Hall, but was afterwards transferred to the Library. Thence it was removed in 1870 to the New College buildings, where it was again erected as a mantelpiece in the Library. The figures of Piety and Liberality were probably part of the decorations of the Barge, but Alleyn does not expressly refer to them.

The entries in Alleyn's Diary with respect to the mantelpiece are as follows:—

Dec. 19, 1618, "bought off mathewe all ye Upp. pt. off ye quens barge"			£2	2 6
July 16, 1619, for Joyners work about ye Chimney peces of ye barge—				
for stuff to add to the barge stuff (items given amounting to	11*s.* 11*d.*)		£2	9 5
22½*d.* work about ye great chamber chimney pece ...	£1 17 6			
Sept. 4, 1619, pd goodman Gardyner for painting ye 5 chimneys & 2 chimney peces & ye 4 figures of ye Seasones—				
for Collers oyle & size ...	£1 6 2			
for 32½ days work wt dyett & Lodging att 16*d.* p. dyem	£2 3 4		£3	9 6

[**548-554.** *The pictures bearing these numbers are recent acquisitions, and are mostly placed in Alleyn's School.*]

548. King James I.

MARC GHAERAEDTS (French: 1561–1635).

Marc Ghaeraedts (whose name is found variously written Geerarts, Gheeraedts, &c.) was the son of a Flemish painter with the same name, who was painter to Queen Elizabeth. Marc, the younger, was born at Bruges and was brought over to London by his father in 1568. On May 19, 1590, he was married at the Dutch church in Austin Friars to Magdalene de Crets of Antwerp. He was court-painter in succession to Queen Elizabeth and King James. He published a "Handbook to the Art of Drawing," which was translated into English in 1674. Portraits by him are at Woburn, Hatfield, and other great houses. Walpole describes his colour as "thin and light, tending to a bluish tincture." His portraits, says Mr. Collins Baker, have "a gentle air of poetic refinement," and "none of his contemporaries in England equalled his delicacy in painting detail."

The King, who is dressed in white with black hat and cloak, stands leaning with his right arm on a table. There is a patterned carpet on the floor. Signed. Canvas: 6 ft. 7 in. × 4 ft. 3 in.

This picture was among the portraits from Bilton Hall near Rugby which were sold at Christie's, June 28th, 1898, having formerly belonged to Joseph Addison and the Countess of Warwick, who were married in 1716. It had with others probably been brought to Bilton from Holland House, the residence of the Countess. The Bilton estate was bought by Addison in 1711 for £10,000, and his daughter lived there after his death in 1719, and there died unmarried in 1797. After her death the Bilton Library was sold (in 1799) but the pictures were kept together till 1898, when this portrait of James I. was purchased by Mr. Henry Yates Thompson for £250 and presented to the Governors of Dulwich. For want of room in the Gallery it was hung in the Hall of Alleyn's School.

549. Francis Bacon.

Copy after PAUL VAN SOMER (Flemish: 1576–1621).

Full-length standing figure, face three-quarters to right, in black hat and gold embroidered gown. Canvas: 4 ft. 7 in. × 3 ft. 2 in.

A copy, somewhat reduced in scale, by Mr. W. Bright Morris of the original picture in the National Portrait Gallery. The copy was presented by Mr. Henry Yates Thompson, and is placed in the School Hall of Alleyn's School.

550. Queen Victoria.

Copy after PROFESSOR VON ANGELI.

Professor H. von Angeli, born 1840; after studying at Vienna and Düsseldorf, settled at Munich as an historical painter, 1859–62. He then moved to Vienna, and came into high favour as portrait-painter to the Courts of Austria, Germany, Great Britain, and Russia.

Half-length; standing, facing the spectator. Canvas: 4 ft. × 3 ft. 3 in.

This picture—painted after the full-length portrait in the Royal Collection at Windsor—is placed in the Hall of Alleyn's School. It was acquired by subscription of friends, boys, and masters in 1901.

551. Edward Alleyn.

Copy after an UNKNOWN ARTIST. *See* 443.

A copy (canvas: 4 ft. 7 in. × 3 ft. 2 in.), reduced in scale, by Mr. W. Bright Morris of the original picture, No. 443 in the Dulwich Gallery. The copy was presented by Mr. Henry Yates Thompson to Alleyn's School, and is placed there in the School Hall.

552. The Rev. J. H. Smith.

SYDNEY H. WHITE.

Three-quarter length. He wears a black gown; is seated, turned to the right; left hand resting on a table; red drapery behind. Canvas: 3 ft. 8 in. × 2 ft. 9 in.

In the School Hall of Alleyn's School. Bought by subscriptions of friends, boys, and masters in 1902. Mr. Smith, Master of Alleyn's School for 27 years, was born in Leicester in 1836, and educated at the Grammar School there. He graduated in Honours at London University, 1867. He became Tutor and Science Lecturer at St. Mark's College, Chelsea, and subsequently Senior Curate at St. Botolph's, Bishopsgate, under the Rev. William Rogers (*see* No. 442). In 1875 he was appointed to the Headmastership of the Lower School of Dulwich College (now Alleyn's School), and occupied that post until 1902, when he retired into private life.

553. The Rev. A. J. Carver, D.D.

E. HASTAIN.

Half-length; seated; in gown and hood; the left hand holds a book. Canvas: 2 ft. 8 in. × 2 ft. 2 in.

Presented to Alleyn's (Boys) School by W. Miller. Both the donor and the artist were Old Boys of the School. For a biographical notice of Canon Carver, *see* No. 497. He was the last Master of Dulwich College who was responsible also for the teaching in the Lower School. Placed in the Entrance Hall of the School.

554. Sir P. F. Bourgeois, R.A.

SIR WILLIAM BEECHEY, R.A. (English: 1753–1839). *See* 17.

Seated on a red chair; in blue coat with brass buttons. Ivory: $4\frac{5}{8}$ in. × 3 in.

This miniature was presented to the Gallery by the Rev. Canon Carver.

[**555-593.** *The pictures bearing these numbers were the Gift of an Anonymous Donor,* 1911.]

555. Nymphs at a Fountain.

SIR PETER LELY (Dutch: 1618–1680).

Lely was the son of Johan van der Faes, who was born in a house which had a lily for its sign: hence the adopted name by which both father and son were known. The painter is believed to have been born in a village near Utrecht; his father was a captain of foot in the service of the States General. The boy, having shown early aptitude for painting, was sent to the studio of Franz de Grebber at Haarlem, and there obtained some reputation for his portraits. In 1641 he came over to England, in the train of William, Prince of Orange, who was married in May of that year to Mary, daughter of Charles I. He first painted landscapes with figures, but found more encouragement in portraiture. Lely's portraits of the prince and princess obtained him much employment, which continued under the Commonwealth. It was Lely who was commanded to paint Cromwell "warts and all." On the Restoration, he became painter to Charles II.; his pictures of the frail beauties of the Court may be seen at Hampton Court, and there are many also in the National Portrait Gallery—with their rich curls, their full lips, "the sleepy eye that spoke the melting soul." Lely's vogue as a portrait-painter was now great; everybody who was anybody desired to be painted by him, and Pepys in his *Diary* gives us many glimpses of Lely as a "mighty proud man and full of state." "To Mr. Lilly's, the great painter, who came forth to us; but believing that I come to bespeak a picture, he

prevented it by telling us that he should not be at leisure these three weeks." Lely was knighted in 1680. He is buried in St. Paul's, Covent Garden. Van Dyck had died in the year of Lely's coming to England, and it was on that master that he modelled his style; admitting into it, however, an affectation and mannerism due to the fashion of a later time.

On the right, the fountain below which four more or less undraped women lie in a group; of the two most in the foreground, one is turned towards the spectator, and has some blue drapery; the other turns her back. On the left, higher up, another nymph reclines. Signed, "P L fe." and dated "1670." Canvas: 4 ft. $1\frac{5}{8}$ in. × 4 ft. $7\frac{7}{8}$ in.

This picture was bought some years ago from a dealer in Paris.

556. Portrait of a Doctor of Medicine.

PIETER NASON (Dutch: 1612–1691).

Nason, born at Amsterdam or the Hague, is believed to have been a pupil of Jan van Ravesteyn. In 1639 he was a master in the Painters' Guild at the Hague. In about 1662 he came to England for a year or two. In 1666 he worked in Berlin, and for the rest of his life at the Hague.

Half-length; facing the spectator. He has long light curly hair and small moustache. He wears a black gown, with lace collar and cuffs. His left hand rests on a book which, with a skull, is on a table in front of him. Signed, and dated 1663. Canvas: 2 ft. $10\frac{3}{4}$ in. × 2 ft. $2\frac{1}{4}$ in.—Princess Victoria Series, iii.

Mr. Collins Baker, comparing this picture with one by Nason (also dated 1663) of the Earl of Shaftesbury, finds in both of them a suggestion of Maes. "Their striking characteristic is the atmospheric quality. . . . The flesh is blond and pallid with a subtle silvery quality. The hair in each is painted rather minutely, with especial attention to the silken, gleaming nature of the curls" (see *Lely and the Stuart Portrait Painters*, vol. ii., p. 2).

557. A Brawl in a Guard-room.

SEBASTIEN BOURDON (French: 1616–1671).

Bourdon was born at Montpellier, the son of a painter upon glass. At the age of seven he was taken by an uncle to Paris,

and for seven years was in the studio of a painter named Barthélemy. He then returned to the South of France, and obtained some commissions, but meeting with small encouragement he enlisted. His commanding officer noticed his artistic talent, and at the age of 18 he was discharged. He then went to Rome and made a livelihood by copying pictures of Claude and other popular painters of the day. On his return to Paris he soon met with success—painting battle and hunting pieces, landscape and *genre*. In 1643 he was selected to paint the picture given annually to Notre Dame by the Goldsmiths' Guild. This picture, "The Martyrdom of St. Peter" (now in the Louvre) established his reputation. He was one of the 12 artists who in 1648 founded the Academy of Painting and Sculpture. In 1652 he went to Sweden, when he was appointed Painter to Queen Christina. In 1654 he returned to France. A picture by him now in the National Gallery (No. 64), and once in Sir Joshua Reynolds's Collection, was much praised in his *Discourses*.

An elderly man wearing a helmet and breast-plate is seated at a table holding a glass; another soldier stands behind; on the left, two youths fighting over cards; on the right, a seated figure bending over the fire; a ragged boy in the centre. The scene is an interior of a gloomy dungeon, with the light falling strongly from the left; still-life accessories. Canvas: 2 ft. $4\frac{1}{2}$ in. × 1 ft. $10\frac{1}{2}$ in.—Princess Victoria Series, iii.

This striking picture was exhibited at the Royal Academy (Old Masters), 1908, and at the Burlington Fine Arts Club, 1910, as by Le Nain (*see* No. 180), but in the Catalogue of the latter exhibition was attributed to Bourdon, from its resemblance to pictures by him at Cassel.

558. The Prodigal Son.

RIBERA (Neapolitan: 1588–1656). *See* 233.

The father on the left, a white-haired old man dressed in a red cloak with yellow girdle, extends his right hand which the Prodigal Son, a dark-haired youth, bends down to kiss. On the right, the elder brother. Canvas: 3 ft. $1\frac{5}{8}$ in. × 3 ft. 11 in.

The head of the father is fine and expressive; the hand and the figures of the younger men were perhaps painted by a scholar.

559. Portrait: A Lady in Blue.

DANIEL MYTENS (Dutch: 1590–1642).

Mytens was born at the Hague, the son of a saddler. He is supposed to have received instruction in the studio of Miere-

veldt at Delft, and he was afterwards much influenced by the style of Rubens. In 1610 he was received into the Painters' Guild at the Hague. He came over to England a few years later, and was continuously employed as Court painter till 1630, when he returned to Holland.

The lady, seated in a rocky landscape, wears a grey-green gown with a blue shawl; her right hand holds the shawl over her bosom, the left is on her lap. Canvas: 4 ft. $\frac{5}{8}$ in. × 3 ft. $3\frac{1}{4}$ in.

560. Portrait: a Lady in Blue.

D. MYTENS (Dutch: 1590–1642). *See* 559.

The lady, seated in a rocky landscape, is dressed in blue; she holds in her left hand a spray of white jasmine. Canvas: 4 ft. $\frac{5}{8}$ in. × 3 ft. $3\frac{1}{8}$ in.

561. Lord Egremont.

R. WILSON, R.A. (English: 1714–1782). *See* 171.

Lord Egremont, in middle age, stands, in full wig and peer's robes, facing the spectator. His gloved left hand rests on a table, on which is his coronet. Canvas: 4 ft. $1\frac{1}{2}$ in. × 3 ft. $3\frac{3}{8}$ in.

Wilson began his professional career, as already stated, as a portrait-painter. The present portrait is of Sir Charles Wyndham, who succeeded to the Earldom of Egremont in 1750, and as Wilson was in Italy from 1749 to 1756, our picture must be assigned to about the latter year. Charles, second Earl of Egremont (1710–1763), was a prominent Statesman of his time. His son, the third Earl, was a patron of Arts and the friend of Turner.

562. Portrait Group of a Fishing Party.

WILLIAM HOGARTH (English: 1697–1764).

Hogarth, painter and engraver, was born in Smithfield, and was buried in Chiswick churchyard. Garrick's epitaph is inscribed on his monument:—

> Farewell, great Painter of Mankind!
> Who reach'd the noblest point of Art,
> Whose pictur'd Morals charm the Mind,
> And through the Eye correct the Heart.

His pictured morals must, however, be sought elsewhere than at Dulwich—in the engravings, or in the original pictures at

the National Gallery ("Marriage à la Mode"), and in the Soane Museum ("A Rake's Progress" and the "Election" Series). The examples of his work in our Gallery show him in a different vein, as a portrait-painter. He was apprenticed as a youth to a silver-plate engraver, and afterwards obtained work as a book-illustrator. He studied painting in the School of Sir James Thornhill, serjeant-painter to the King, and in 1729 he married Thornhill's daughter clandestinely. He settled in lodgings in South Lambeth; and, as he tells us, "commenced painter of small conversation pieces, from twelve to fifteen inches high. This, being a novelty, succeeded for a few years." The picture before us is an example in that sort. Hogarth painted larger portraits occasionally in later years. In 1732 his "Harlot's Progress" was engraved, and in the following year he moved to Leicester Square. In 1757 he was appointed serjeant-painter.

A pond or lake surrounded by trees. On the right a young woman elegantly attired is seated, fishing. On the ground beside her, an older woman with a small girl, who is playing with her mother's fishing-rod. On the left, a gentleman, in a blue coat, seated. In the middle distance, a lady in a punt; the old puntsman seems to find the task arduous. Canvas: 1 ft. 9⅜ in. × 1 ft. 6½ in.—Princess Victoria Series, iii.

This little piece—which has much of Hogarth's skill and more than his usual charm — was exhibited at the Winter Exhibition of the Royal Academy, 1908. It is doubtless a portrait group.

563. Abraham Cowley.

Sir PETER LELY (Dutch: 1618–1680). *See* 555.

The poet, in the character of a shepherd boy, holds a flute. Half-length; face nearly in profile, turned to the left, with flowing hair. Landscape background. Canvas: 2 ft. 11¼ in. × 2 ft. 5¼ in.—Princess Victoria Series, iii.

Abraham Cowley (1618–1667), the poet, and the painter Peter Lely were born in the same year, and as Lely did not come to England till 1641, Cowley may be supposed to have been about twenty-three years old when this beautiful portrait was painted. He had already published his first pieces and was soon to leave Trinity College, Cambridge, that nursery of poets, for Oxford, whither his friend Crashaw had preceded him. Our portrait was once in the Strawberry Hill collection, and Horace Walpole said of it that it had "a pastoral simplicity and beauty quite characteristic." Mrs. Jameson, in her account of the Peel collection, mentions "an exquisite enamel" made

from the picture by Zincke: this was bought at the Strawberry Hill sale by Mr. Holford. For another portrait of Cowley, *see* No. 574. The present picture was in the Lovibonde sale, 1776, and was bought by Sir Robert Peel from Strawberry Hill, in 1842, for 10 guineas, and was one of the Peel heirlooms. (The *Dictionary* of *National Biography* mentions it erroneously as being in the National Gallery). At the sale of the Peel heirlooms it fetched 670 guineas. There is a duplicate (or copy) in existence, in which the colour of the mantle is changed to blue.

564. Portrait of a Gentleman in Black.

CORNELIUS JOHNSON (English: 1593–1662-4). *See* 80.

The gentleman, in black and white lace collar and cuffs, stands against a blue grey background. He has a keen shrewd face; full curly black hair. Canvas: 2 ft. 11⅛ in. × 2 ft. 3½ in.

This portrait (bought some years ago from Messrs. P. and D. Colnaghi) was once signed and dated, but the signature, which was in thin white on the dark ground, was unfortunately washed off by the picture-cleaner.

565. Lord Somers.

JOHN RILEY (English: 1646–1691).

Riley, born in London, was one of the sons of John Riley, the elder, Lancaster Herald and Keeper of the Records in the Tower of London. John Riley, the younger, studied painting under Isaac Fuller (No. 379) and Gerard Soest (No. 568), and by about 1670 was in independent practice. He was a forcible straightforward painter, and in his best works shows interpretative insight. His own disposition was singularly modest and diffident; but on Sir Peter Lely's death, William Chiffinch was persuaded to sit to him, and the success of that portrait procured him the patronage of the Court (*see* No. 568). He painted an excellent portrait of Charles II., who is said to have discouraged the bashful artist by exclaiming "Is this like me? Then odd's fish I'm an ugly fellow."

Face slightly to the left; blue eyes; thick lips; grey gown. Canvas: 2 ft. 2⅞ in. × 2 ft. ¼ in.

John, Lord Somers (1651–1716), the famous whig statesman, was the son of a country attorney and was born at Whiteladies near Worcester. He was educated at the Worcester Cathedral School and at Trinity College, Oxford; became Solicitor-General in 1689; Lord-Keeper 1693; and Lord Chancellor of England,

1697. "Without one drop of patrician blood in his veins," says Macaulay, "he had taken his place at the head of the patrician order with the quiet dignity of a man ennobled by nature. His serenity, his modesty, his self-command, proof even against the most sudden surprises of passion, his self-respect, which forced the proudest grandees of the kingdom to respect him, his urbanity, which won the hearts of the youngest lawyers of the Chancery Bar, gained for him many private friends and admirers among the most respectable members of the Opposition." He had many friends also among the wits and savants of the time, who were members with him of the Kit-Cat Club. "His somewhat commonplace physiognomy must have afforded but a poor index of his powers" (*Dict. National Biography*).

566. Portrait: A Lady in Blue.

JOSEPH HIGHMORE (English: 1692–1780).

Highmore, painter and writer, was the son of a coal merchant, and was born in London. He was articled to an attorney; but forsaking the study of law entered the Academy of Painting under Sir Godfrey Kneller's directorship. He painted portraits, historical pieces and sacred compositions. He was a friend of Samuel Richardson, the novelist, for whose *Pamela* he made a series of illustrations. He wrote numerous essays on artistic, literary and religious subjects.

The lady has pink cheeks and black ringlets, and wears a somewhat mincing expression. Her blue gown is of velvet, cut square over the bust, with a white bow. Plain background. Signed and dated, 1734. Canvas: 2 ft. $11\frac{1}{2}$ in. × 2 ft. $3\frac{5}{8}$ in.

567. Dorothy, Lady Townshend.

CHARLES JERVAS (English: 1675–1739).

Jervas, portrait-painter, translator of *Don Quixote*, and the friend of Pope, was born in Ireland. On coming to England he lived with Sir Godfrey Kneller, whose assistant he became. His friends next enabled him to visit Rome. He returned to England about 1709, and obtained much work as a fashionable portrait-painter. He married a rich widow, and entertained the literary celebrities of the day. Writing to Addison in 1713, Pope said: "I generally employ the mornings in painting with

Mr. Jervas"; and at about this time the poet wrote his "Epistle to Mr. Jervas, with Dryden's translation of Fresnoy's Art of Painting":—

> This verse be thine, my friend, nor thou refuse
> This from no venal or ungrateful muse.
> Whether thy hand strike out some free design,
> Where life awakes, and dawns at every line,
> Or blend in beauteous tints the colour'd mass,
> And from the canvas call the mimic face;
> Read these instructive leaves, in which conspire
> Fresnoy's close art and Dryden's native fire;
> And reading wish, like theirs, our fate and fame,
> So mix'd our studies, and so join'd our name. . . .

The painter's fame, it must be feared, did not keep step with the poet's. Jervas became, indeed, principal painter to George I., in succession to Kneller, was continued in the office by George II., and continued for many years to enjoy much popularity as a portrait-painter both in this country and in Ireland. But later generations have not endorsed the verdict of some of his contemporaries. Kneller, on hearing that Jervas had set up a carriage and four remarked "Ah, mine Cot, if his horses do not draw better than he does, he will never get to his journey's end." And, at a later time, Horace Walpole dismissed his pictures as "of a light, flimsy kind of fan-painting, as large as life." Several of his works are in the National Portrait Gallery; the best, of the Duchess of Queensbery.

The lady stands towards the left, turning her head back to the right. She wears a white turban; blue velvet cloak, trimmed with ermine, over a red tunic and grey skirt. Her right hand is extended, pointing; with the left, she holds back her cloak. Open background to the left, with tents in a field. Coat of arms in the top right-hand corner. Canvas: 4 ft. 1 in. × 3 ft. 3 in.

A portrait of Dorothy, sister of the famous Sir Richard Walpole, married 1713 to Charles, second Viscount Townshend (1671-1738).

568. William Chiffinch.

GERARD SOEST (died 1681).

This painter is supposed to have been, like Sir Peter Lely, a native of Soest, near Utrecht. He came over to London in

about 1644 and obtained employment as a portrait-painter. He died in 1681, at the age, it is said, of "neare 80 yeares." Soest, says Mr. Collins Baker, is an unequal painter. "As a colourist and master of paint he ranks well below Sir Peter. In his best portraits his characterisation and fine original design place him next Lely, as far as Lely's contemporary competitors are concerned."

The sitter is turned to the left, but the head is inclined, so as to face the spectator; reddish face; brown cloak, open at the neck; plain dark background. Canvas: 2 ft. $5\frac{1}{8}$ in. × 2 ft. $\frac{1}{4}$ in.

William Chiffinch (1602-1688), "Backstairs Chiffinch," was closet-keeper to Charles II., and is a familiar character in diaries, memoirs, and lampoons of the time. "He was," says his biographer, in the *National Dictionary*, "a time-server and a libertine, wasteful, unscrupulous, open to bribery and flattery, ingratiating himself into the confidence of courtiers and mistresses, delighting in intrigue of every kind." Let us hope that he was not, in fact, so black as he was painted; or rather that he was no worse than his painted portraits suggest, for in this and in other pictures his countenance hardly suggests a servile, insinuating fellow.

This portrait is attributed by its donor to Soest, but by Mr. Collins Baker to Soest's pupil, John Riley (No. 565). Mr. Baker believes it to be one of several versions of the famous portrait which the latter painter made of Chiffinch. "The colour of this curiously individual portrait is still Soest-like," but "the mental temper of the head is typical of Riley's most individual expression" (*Lely and the Stuart Portrait Painters*, vol. ii., p. 23). Our portrait is certainly very similar to that of Chiffinch by Riley in the National Portrait Gallery (No. 1091).

569. Nathaniel Lee.

ARTIST UNKNOWN.

The face, slightly turned to the right, has a wild expression; long brown curly hair; the shirt is open at the neck; a wall in the background, with cloudy sky on the left. Canvas: 1 ft. 11 in. × 1 ft. 7 in.

Nathaniel Lee (1653-1692), actor and dramatist, was educated at Westminster School and Trinity College, Cambridge, and drew the plots of his tragedies mainly from classical history. He collaborated with Dryden, and his own plays long kept the

stage. But he was a drunkard; he lost his reason, and from 1684 to 1689 was confined in Bethlehem.

> There in a den removed from human eyes,
> Possest with muse, the brainsick poet lies.

Nearly a century has passed since any of Lee's tragedies were revived, but at least one line from his most famous play lives (though often misquoted) in the mouths of men: "When Greeks joined Greeks then was the tug of war." In the Garrick Club there is a portrait of Lee by William Dobson; it was engraved in the *Monthly Mirror* (1812), where Dobson's was described as "the only portrait that exists, or that probably was ever taken"—a statement which now requires correction. The present picture was bought in London several years ago of Messrs. P. and D. Colnaghi as an Unknown Portrait.

570. "Lord Carlisle and his Sister" (?).

Sir GODFREY KNELLER (1646–1723).

Few painters in any age have won such celebrity and received so much adulation as were Kneller's. He stood high in the favour of five successive British Sovereigns. Ten reigning sovereigns in all sat to him for their portraits. He amassed a large fortune. He has a monument in Westminster Abbey. Dryden wrote a poem to him declaring that "nature was obedient to thy will," that Prometheus would think "thy noble work warm enough without his fire," and that Time "To future ages shall your fame convey And give more beauties than he takes away." Pope, not to be outdone, composed an epitaph for the Abbey, declaring that Kneller was "by Heaven, and not a master taught," and that "Living, great Nature fear'd he might outvie Her works; and, dying, fears herself may die." Posterity has not been on the side of the poets, but Kneller's works (which may best be studied at Hampton Court) rank with Lely's, and the best of them are excellent.

Sir Godfrey Kneller, whose original name was Gottfried Kniller, was born at Lübeck, the son of a portrait-painter. He studied at Amsterdam under Ferdinand Bol, with perhaps and occasional lesson from Rembrandt also, and afterwards in Venice and Rome. He came to England in 1675; painted Charles II., and obtained so much work that he was able to take a large house in the Piazza at Covent Garden. He was painting James II. when the King received news of the landing of the Prince of Orange; by whom he was presently knighted (1691). Queen Anne confirmed him in the post of principal painter to the Court. George I. made him a

baronet (1715). In 1711 he had been unanimously elected Governor of the Academy of Painting, founded in Great Queen-street, Lincoln's Inn Fields. He was able to paint up to the last year of his long life, and the number of his works is very large.

A fair-haired boy, dressed in white and red, is standing on a step; his sister, a little older, is dressed in blue and holds a dog; she is seated beside him. Signed, and dated 1694. Canvas: 4 ft. 1 in. × 3 ft. $3\frac{3}{8}$ in.

This picture has been called "Lord Carlisle and his Sister," and the late earl who saw it when it was still in the donor's possession believed it to represent some members of the family. There is a label on the back "Hon. Mary Howard," which may indicate only some former owner, but which may also be a mistake for Lady Mary Howard. The date (1694) shows that the boy in the picture cannot be any Lord Carlisle. The first earl died in 1685; the second in 1692; the third was 20 years old in 1694; the fourth was born in 1694. The picture may represent Edward Howard, second son of the 2nd earl, who died in 1695, aged 9, and his sister, Lady Mary, who died in 1694.

571. Portrait of a Lady.

GERARD HONTHORST (Dutch: 1590–1656).

Honthorst was born at Utrecht, and first studied painting under Abraham Bloemaert. As a young man he went to Rome, where Caravaggio was his favourite master. Honthorst's partiality for night-scenes, his contrasts of dark shade and torch-light, won for him the name of "Gherardo della Notte." On his return to Utrecht, he was appointed dean of the Painters' Guild in 1623. In 1628 he was invited to England by Charles I., and commissioned to paint the Palace of Whitehall with allegorical pictures. In his later years he devoted himself almost entirely to portraiture. There are several portraits by him in the National Portrait Gallery. He was court-painter to Elizabeth, Queen of Bohemia (*see* No. 392).

Bust portrait, painted in an oval; head to left; she wears a pearl necklace, black gown, lace collar; olive-green background. Signed and dated 1639, and inscribed "Æ 40." Panel: 2 ft. $4\frac{3}{8}$ in. × 1 ft. $10\frac{3}{4}$ in.

An admirable work in the painter's later and better manner, showing refinement and an agreeable sense of colour (see

Lely and the Stuart Portrait Painters, vol. i., p. 60). It comes from the Mniszech collection in Paris.

572. Portrait of a Gentleman.

ADRIAN HANNEMAN (Dutch: *circ.* 1601–1671).

Hanneman was born at The Hague, and in 1619 was admitted to the Painter's Guild there as a pupil of A. van Ravesteyn. He was in England for 16 years during the reign of Charles I. He returned to The Hague about 1640, where he enjoyed high repute, being appointed director of the Painters' Guild. "Of all the scholars of Van Dyck," says Vertue, "Hanneman, in airs, of head, dress, hands, silks, &c., comes nearest the master."

He is dressed in black, with a large white collar; sharp, refined features; head to the right; long light-brown hair. Signed and dated 1655. Canvas: 2 ft. 7½ in. × 2 ft.—Reproduced in *Lely and the Stuart Portrait Painters*, vol. i., p. 88.

This fine portrait is "deeply under Van Dyck's influence, though fifteen years later than Hanneman's English residence. The proportion of the head (the brows set low in relation to the tall top of the head) is characteristic of Hanneman. The paint is very thinly laid on, in the Vandyckian manner, the curls and features are drawn with brownish outline." (*Stuart Portrait Painters*, p. 88). The picture comes from the Dyce collection.

573. Aubrey de Vere.

Attributed to SAMUEL COOPER (English: 1609–1672).

Cooper is the most eminent miniature painter of the English School. His works in that sort have a grace, beauty and finish which cause them to be much sought after by collectors. He was born in London, and was instructed in the art by his uncle, John Hoskins. He lived in the then fashionable Henrietta-street, Covent Garden. There are many glimpses of him in the diary of Pepys who was "persuaded to have Cooper draw my wife's picture, which, though it cost me £30, yet will I have it done." "To Mr. Cooper's house to see some of his work; which is all in little, but so excellent as, though I must confess I do think the colouring of the flesh to be a little forced, yet the painting is so extraordinary as I do never expect to see the like again." "To Cooper's; and there find my wife sitting; and here he do work finely, though I fear it will not be so like as I expected; but now I understand his

great skill in musick, his playing and setting to the French lute most excellently; and he speaks French, and indeed is an excellent man."

The portrait shows a handsome face, with regular features, slightly turned to the left; long light brown curly hair; in armour with red drapery. Canvas: 2 ft. $4\frac{3}{8}$ in. × 1 ft. $11\frac{1}{2}$ in.

"The noblest subject in England," says Macaulay, "and indeed, as Englishmen loved to say, the noblest subject in Europe was Aubrey de Vere, twentieth and last of the old Earls of Oxford. He derived his title, through an uninterrupted male descent, from a time when the families of Howard and Seymour were still obscure, when the Nevilles and Percies enjoyed only a provincial celebrity, and when even the great name of Plantagenet had not yet been heard in England." He was a man," adds Macaulay, "of loose morals, but of inoffensive temper and of courtly manners." Born in 1626, he succeeded to the title in 1632; was brought up in Friesland, and was an officer in the Dutch service till 1648; was imprisoned as a Royalist; an envoy to recall Charles II.; colonel of the "Oxford Blues"; afterwards joined the Prince of Orange, and acted with the Whig lords; died 1703. The picture was one of the Townshend heirlooms.

574. Abraham Cowley.

MARY BEALE (English: 1632–1697).

Mrs. Beale was born in Suffolk, the daughter of the Rev. J. Cradock, Vicar of Walton-on-Thames. She married Charles Beale, who had an appointment under the Board of Green Cloth, and was interested in the manufacture of painters' colours. She and her husband kept elaborate diaries, which contain many notes of experiments with colours, canvases, &c. Curious particulars of technical interest will be found in Mr. Collins Baker's *Stuart Portrait Painters*. It is believed that Mrs. Beale received her early instruction in painting from Robert Walker. She was a copyist of Sir Peter Lely, who was supposed to be attached to her, and a main part of her professional business was to turn out copies after that master. But she had a large practice on her own account as a portrait-painter, being especially in demand with the clergy. Her pictures, with some few exceptions, are commonplace. She had amiable manners, and was of a most estimable character; the diaries reveal the pleasant trait that a regular percentage of her professional earnings was devoted to charitable purposes. She had some repute among her contemporaries as a poet.

Head turned to the right; long brown hair; shirt open at the neck; brown cloak; painted in an oval. Canvas: 2 ft. 5¼ in. × 2 ft. ¼ in.

Mrs. Beale, though she wrote verses herself and inspired them in others, has not dealt very poetically with the poet here. It is of curious interest to compare Lely's portrait of Cowley as a youth with this, taken presumably some 20 years later (No. 563). The features, the hair, even the garb remain in keeping, but all the poetry has gone. Mr. Collins Baker lays all the blame on the artist: "The portrait is perfectly unleavened by any sentiment or emotion. For all we could extract from it she might have been painting a young grocer instead of a poet of some grace and scholarship." But he was not by this time so very young. Even poets sometimes grow up sleek and lose their air of rapture; we have a poet's word for it that bards have been known "more fat than bard beseems." Still, when every allowance has thus been made, one must regret that Mrs. Beale had not the art "divinely through all hindrance" to find more of the poetic ideal in her sitter.

575. Portrait of a Lady.

MICHAEL DAHL (*c.* 1659–1743).

A native of Stockholm, Dahl travelled and studied in France and Italy. In 1688 he settled in England, where he had already resided for two years (1682–4). His vogue as a portrait-painter was almost as great as that of Kneller, whom he outlived by 20 years. He was much patronized by the Court and nobility. Many of his works are to be seen at Greenwich Hospital, Hampton Court, and the National Portrait Gallery. They are competent and rather mechanical, revealing little charm in manner or insight into character.

The lady stands by a balustrade, with a pillar behind. Her light brown hair is brushed high from the forehead. She wears a light blue gown, cut low in the neck. Her right hand holds a fold of the gown; the left rests on the balustrade, on which are placed some gathered flowers. Canvas: 4 ft. ¾ in. × 3 ft. 3¼ in.

576. Portrait of a Gentleman.

MICHAEL DAHL (*c.* 1659–1743). *See* 575.

The gentleman, who has a somewhat heavy countenance, wears a yellow robe with gold buttons; his right hand folds it

round him; the left rests on a pedestal. Canvas: 4 ft. 1 in. × 3 ft. 3 in.

In connexion with what is said elsewhere (No. 258) about portrait-backgrounds, it may be noticed here that the background is a wall, though an open space is shown on the right. There is a similar treatment in the portrait of Lee (No. 569). Another, and simpler, convention was to paint the portrait in an oval—to give the head a frame on the canvas itself, to proclaim, as it were, that the thing *was* a portrait, and not a transcript from life, for in actual life one does not sit or stand with an oval behind him. These painted ovals may be seen in Nos. 584, 585, and many other of the earlier portraits. It was a better device to let down a curtain behind the sitter, or otherwise to show him against a background of drapery. An early portrait, showing an effective use of this device, is No. 418.

577. Archibald Hope.

GEORGE SANDERS (British: 1774–1846).

Sanders was born at Kinghorn, Fifeshire. After serving an apprenticeship to a coach-painter, he was employed in painting miniatures and teaching drawing. In 1807 he came up to London, where he became a fashionable miniature-painter, and afterwards obtained much employment as a portrait-painter in oils. He painted several portraits of Byron.

A half-length, painted in an oval. An old, wrinkled countenance faces the spectator. The right hand rests on a table with a red cover, and holds a letter addressed "To Mr. Archibald Hope, Merchant, Rotterdam." Canvas: 2 ft. $9\frac{5}{8}$ in. × 2 ft. 3 in.

578. Portrait of a Lady.

THOMAS HUDSON (English: 1701–1779).

This and the next portrait fill an important place in the historical sequence of English portraiture now shown in the Dulwich Gallery; for Hudson, who succeeded Jervas (No. 567) as the fashionable portrait-painter of the day, was the master of Reynolds, by whom Hudson was in turn succeeded. When, after two years' work with him, Reynolds's work began to gain applause, Hudson parted with his too promising pupil. The disagreement was a blessing in disguise, thought Reynolds; for otherwise he might have found it difficult, he said, to escape from Hudson's mannerism, from "'his fair tied wigs, blue

velvet coats, and white satin waistcoats." Hudson's own estimate of the value of his teaching to Reynolds seems to have been different; for when Reynolds returned from Italy with the new touch that was to distinguish him from his predecessors, Hudson's remark was: "You don't paint so well, Reynolds, as when you left England." But though Hudson was not Reynolds, he was often a painter of considerable skill. It is said that he relied for his draperies first upon Vanhaaken and afterwards upon Roth. Hudson was a native of Devonshire. He was a pupil of Jonathan Richardson, whose daughter he married. He lived for many years in Great Queen Street; and in later life built himself a villa at Twickenham. He was a collector of pictures and drawings, and was esteemed a good critic in such matters, though his judgment was not impeccable, as a story told on another page (No. 593) will show. Late in life, Hudson married a second wife, Mrs. Fiennes, to whom he bequeathed his villa.

The lady, who has dark hair, stands facing the spectator. She wears a light blue satin gown, very tightly laced. Her right hand is extended; her left, with long tapering fingers, is on her gown. There is a curtain of rich red in the background on the left. Signed, and dated 1750. Canvas: 4 ft. $1\frac{1}{4}$ in. × 3 ft. $3\frac{1}{4}$ in.

579. Portrait of a Gentleman.

THOMAS HUDSON (English: 1701–1779). *See* 578

The young gentleman, who has a pleasant smiling face, wears a brown coat with gold buttons, and a white waistcoat richly embroidered with gold. He holds a cocked hat under his left arm, and the hand is partly tucked in under his waistcoat. Dark background. Signed, and dated 1750. Canvas: 4 ft. $1\frac{1}{4}$ in. × 3 ft. $3\frac{1}{8}$ in.

"The interest in Hudson's pictures," says Smetham, "was distributed with great impartiality over the cocked hat, the ruffles, the broad-sleeved coat, the waistcoat, and the face. While one is standing *before* pictures of that school, the face cannot well be overlooked, but when away from them the face cannot easily be recalled. And yet the face was not so badly painted. While the conception and relation of such pictures are depressing, the execution is often good. It is a long road which the uneducated young artist has to pass before he can mix oil-colours, and set eyes, nose, lip in its place as well as Hudson did" (*Literary Works*, p. 14).

580. Portrait of a Gentleman.

WILLIAM HOGARTH (English: 1697–1764). *See* 562.

The gentleman is middle-aged, with a plain but ruddy and pleasant countenance. He wears a light red coat; the right arm rests on a table. Signed, and dated 1741. Canvas: 2 ft. $5\frac{1}{4}$ in. × 2 ft. $\frac{5}{8}$ in.

581. Portrait of a Lady in White.

JOHAN VANDERBANK (English: 1694–1739).

Vanderbank was born in England, and is buried in Marylebone Church. He enjoyed considerable reputation as a portrait-painter, and in 1724 opened a drawing academy in rivalry with that of Sir James Thornhill.

The lady stands, turned to the left; she has brown hair which falls in ringlets over her neck. She has a red shawl on her right arm, and her hand rests on a bunch of flowers. Her gown is of white satin. Landscape background. Signed, "John Vanderbank Fecit"; dated 1756. Canvas: 4 ft. 1 in. × 3 ft. $3\frac{1}{8}$ in.

582. Eliza and Mary Davidson.

TILLY KETTLE (English: 1740?–1786).

Kettle, whose portraits have sometimes been mistaken for the work of Sir Joshua Reynolds, was born in London, the son of a house-painter. He began to exhibit in London in 1761. In 1770 he went to India, where he made a considerable fortune by painting portraits of nabobs. In 1777 he returned to England, and married. The lady of his choice, a daughter of James Payne, the architect, was being courted at the time by another artist, Ozias Humphry, "but she, poor girl, was obliged by her father's shuffling, sordid and dirty conduct, to marry Tilly Kettle, the portrait-painter, who practised his art in Old Bond-st." (*Nollekens and his Times*, ii., 360). Kettle, however, presently became bankrupt, and retired to Dublin. In 1786 he started overland for India to retrieve his fortunes, but he was taken ill near Aleppo and died there. In the National Portrait Gallery there is a portrait by him of Warren Hastings.

The scene is in a wood. The elder girl, in white and yellow, is seated; the younger, in red, kneels on the ground beside her sister. Canvas: 4 ft. $1\frac{5}{8}$ in. × 3 ft. $3\frac{1}{2}$ in.

The ladies were the daughters of an Indian judge.

583. Portrait of a Lady.

TILLY KETTLE (English: 1740?–1786). *See* 582.

The lady's head—painted in an oval—is turned to the right. She has dark hair. She wears black lace over a grey gown; a white and violet head-dress; a pearl drop ear-ring. Signed. Canvas: 2 ft. 9¼ in. × 2 ft. ⅜ in.

584. Sir William Jones.

SIMON DU BOIS (died 1708).

It is uncertain whether this painter was of Flemish or of Dutch origin. He first made a reputation at Rome as a painter of battle-pieces in the style of Wouwerman. That is said to have been 25 years before he came to England, where he presently changed to "face painting," and executed many "neat and curious portraits." The years of his activity in this country are 1685 to 1708. He enjoyed the patronage of Lord Somers (*see* No. 565), and had a large and lucrative practice. He worked for Vandevelde, whose daughter he married.

Bust-portrait, painted in an oval, full face. He wears bands and a black gown; hair in long dark curls; reddish brown background. Signed. Canvas: 2 ft. 5 in. × 2 ft. Reproduced in *Lely and the Stuart Portrait Painters*, vol. ii., p. 66.

This and its companion (585) are, says Mr. Baker Collins in that book, among the most individual portraits of their period. The modelling of both is conspicuously solid; the heads seem to jut out from their backgrounds. Probably the square abrupt form of the nose tips is characteristic of Du Bois.

Sir William Jones (1631-1682) was Solicitor-General, 1673, and Attorney-General, 1675. He directed the prosecution of the victims of the Titus Oates's plot in 1678, but resigned office in 1679 and became a pronounced enemy of the Court. He entered Parliament in 1680, and took a leading part in securing the passage of the Exclusion Bill. His action was severely criticised by the Court wits, and Dryden introduced him into *Absalom and Achitophel* as—

> Bull-faced Jonas, who could statutes draw
> To mean rebellion, and make treason law.

He is described by Burnet as "honest and wise, though sour-tempered."

585. Lady Jones.

SIMON DU BOIS (died 1708). *See* 584.

Bust-portrait, painted in an oval; head to the left. She is dressed in deep black, with a veil; greyish background. Signed, and dated 1682. Canvas: 2 ft. $4\frac{7}{8}$ in. × 2 ft. Reproduced in *Lely and the Stuart Portrait Painters*, vol. iii., p. 66.

Sir William Jones died in the year in which this portrait was painted, a fact which explains the lady's deep mourning. Lady Jones survived her husband till 1700.

586. Mrs. West and Child.

BENJAMIN WEST, P.R.A. (English: 1738–1820).

West, the successor of Sir Joshua Reynolds in the presidency of the Royal Academy, had great fame in his own day for his historical compositions. They are now considered tame and devoid of beauty, but he made one innovation which had a lasting influence: he was the first to introduce modern costume into pictures of modern battles. That was in "Death of Wolfe," the most famous of his works. He came of an old quaker family and was born in Pennsylvania. When he was 22, he went to Italy and in 1763 he came to England. He won the favour of George III., and was one of the original members of the Royal Academy, of which he became President in 1792. He was amiable and generous, and was much beloved and respected by his fellow artists. "There was not," says C. R. Leslie, "nor indeed has there been since anyone so accessible as Mr. West, and I may add, so well qualified to give advice on every branch of the art"; and Constable said that "in his own room, and with a picture before him, his instructions were invaluable."

The lady sits turned to the left. A baby on her lap rests its left hand on the mother's cheek, and holds a rattle in the other hand. Red drapery behind. Canvas: 2 ft. $11\frac{1}{2}$ in. × 2 ft. $3\frac{1}{2}$ in.

Before this pleasant and unaffected picture, which is a portrait of West's daughter-in-law, one may agree with what C. R. Leslie says of another domestic piece by the President: "I cannot but regret that instead of being anxious to produce, too rapidly for excellence, many pictures of large dimensions, he had not looked more about him in real life for subjects like this, in which he seems to have been eminently qualified to excel. His works of higher pretension, compared with it, prove the truth of Johnson's remark, 'That which is *greatest* is not always best.'" The present picture remained in the

possession of the painter's grand-daughter (the baby portrayed) until her death. The companion picture of the artist's two sons (described above by Leslie) went to America.

587. Mrs. Morland.

ROBERT MÜLLER.

Müller painted also a portrait of Morland, which, engraved by W. C. Edwards, appears in vol. ii. of Allan Cunningham's *Lives of the Most Eminent British Painters*. The dog was painted by H. B. Chalon (1770–1849), animal painter to the Duchess of York, the Prince Regent, and William IV.

She sits with head facing the spectator; her hair falls in curls on her shoulders; she wears a white gown, and holds a brown pug dog in her lap. Canvas: 2 ft. $5\frac{1}{8}$ in. × 2 ft. $\frac{1}{4}$ in.

This is a portrait of the wife of George Morland, the painter. In 1786, in his 23rd year, he married Anne Ward (Nancy), the sister of his friend, William Ward, the engraver (who presently married Morland's sister, Maria), and of James Ward, R.A. "Mrs. Morland was," says J. T. Smith, "a beautiful girl and of the most exemplary conduct." Morland's irregular habits were a sore trial to her, but though at the end she "was living by herself in the most private manner at her lodgings in Winchester-row, Paddington," she was still attached to him, and the news of his death in a spunging-house (1804) "affected her so powerfully that in two days she died of a broken heart. They were both buried in the same grave in St. James's burial-ground, Hampstead-road." (*Nollekens and his Times*, vol. ii., p. 339.)

588. Portrait of a Lady and Gentleman.

T. GAINSBOROUGH, R.A. (English: 1727–1788). *See* 66.

The lady, in a yellow gown and blue hat, sits under a tree; she holds a paper in her left hand. The gentleman, in red waistcoat and blue velvet coat and knee breeches, leans against a stile beside her. Canves: 2 ft. $5\frac{1}{4}$ in. × 2 ft. $1\frac{3}{8}$ in.

A very early work, belonging perhaps to the time of his teens, "when," says his biographer, "he hired rooms in Hatton Garden, where he commenced painting landscapes, and portraits in a small size. The former he sold to picture-dealers at their own terms; for the latter, his price was from three to five guineas" (Fulcher, p. 31)—three, perhaps, for a single portrait, five for a double. There is a portrait by him in the National Portrait Gallery (John Kirby and his wife, No. 1421) which is in the same style as this one.

589. Portrait of a Divine.

JOHN HOPPNER, R.A. (English: 1758–1810).

Hoppner succeeded to much of the popularity enjoyed as portrait-painters by Reynolds and Romney, and in him Lawrence found a serious competitor. "My most powerful competitor," wrote Lawrence in 1810, "he whom only (to my friends) I have acknowledged as my rival is, I fear, sinking to the grave." Hoppner's partraits may be said to stand halfway between those of Reynolds and Lawrence: "the most daring plagiarist of Reynolds," he has been called, "and the boldest rival of Lawrence." He was born in Whitechapel, of German parents, and was a choir-boy in the Chapel Royal. His artistic talent was brought to the notice of George III., who made him a small allowance to enable him to study painting. He obtained prizes and medals at the Royal Academy, and in 1780 began to exhibit there. He resided at 18 Charles Street, St. James's Square, close to Carlton House. Patronised by the Prince of Wales (whose portrait by the painter may be seen in the Wallace Collection), he soon became fashionable among the beauties of Carlton House and in the great world. "The factions of Reynolds and Romney seemed revived," says Allan Cunningham, "in those of Hoppner and Lawrence," the Whig ladies making a point of sitting to Hoppner, as the Tory ladies to Lawrence. In 1792 Hoppner was elected A.R.A. and in 1795 R.A. He remained popular to the last. He was a handsome man of courtly manners; a man also of wide culture and information, and something of a poet; he published in 1805 a volume of translations in verse of *Eastern Tales*.

An old man in clerical gown, with a stout, red face, turned slightly to the right; plain background. Canvas: 2 ft. $5\frac{5}{8}$ in. × 2 ft. $\frac{3}{8}$ in.

590. William Hayley.

GEORGE ROMNEY (English: 1734–1802). *See* 440.

The poet, whose face is earnest and refined, rests his head on his right hand, which in its turn rests on a large folio book; blue coat; reddish background. Canvas: 2 ft. $5\frac{1}{8}$ in. × 2 ft.

Hayley (1745–1820), author of *The Triumphs of Temper* and other poems popularly successful, begins his life of Romney by expatiating on his own felicity in having preserved for the fourth part of a century a confidential intercourse with one of the most singular and interesting mortals who ever enlivened

and embellished human life, &c., &c., and ends with an epitaph:

> What off'rings, Romney, to thy grave are due?
> Verse like thy pencil exquisitely true.
> Thou on lost friends could'st such a life bestow,
> That all their virtues on thy canvas glow.

Romney's fine portrait commemorates what was Hayley's greatest virtue—his gift for friendship. "Everything about that man," wrote Southey, "is good except his poetry." The poetry is forgotten, but Hayley is remembered as the friend of William Blake, of Cowper, of Southey, and of Romney. This picture was bought from Messrs. P. and D. Colnaghi.

591. Portrait of a Gentleman.

THOMAS BEACH (English: 1738–1806).

This portrait-painter was born at Milton Abbas, Dorsetshire, and in 1760 became a pupil of Sir Joshua Reynolds. He practised for many years at Bath. He was a member of the Incorporated Society of Artists, and exhibited also at the Royal Academy.

Bust portrait, painted in an oval; dark background. The gentleman, who is middle-aged, is seated, turned a little to the left; the face seen nearly full. He wears a white neckcloth, and a yellow coat with white buttons. Signed, and dated 1785. Canvas: 2ft. 5⅛ in. × 2 ft. ⅛ in.

592. Sir Harry Vane.

WILLIAM DOBSON (English: 1610–1646).

Dobson was the first English painter (says Redgrave), if we except Sir Nathaniel Bacon, who distinguished himself in portrait and history. It is said that Vandyck remarked a picture by Dobson in a shop window in London, sought out the artist whom he found in a garret, employed him in his own studio, and introduced him to the notice of the King. Dobson was the son of a gentleman in good position but of squandered fortune, and had been apprenticed to Robert Peake, a portrait painter and picture dealer. On the death of Vandyck, Dobson was appointed serjeant-painter to Charles I. He is sometimes called "the English Vandyck," and Charles, with whom he stood in high favour, even called him "the English Tintoret" He accompanied the King to

Oxford, where he lived for some years. Falling into difficulties owing to his extravagance, he was imprisoned for debt and died in London shortly after his release.

The head is seen nearly full; the figure turned a little to the right. He has long, greyish hair; prominent nose; blue eyes; a slight moustache; ruddy complexion; he wears a black robe with white collar. Canvas: 2 ft. $5\frac{1}{4}$ in. × 2 ft. $\frac{1}{4}$ in.

A portrait of Sir Harry Vane, the younger (1613–1662). Educated at Westminster and Oxford, he afterwards adopted Puritan views, and went to New England for freedom of conscience, 1635; was governor of Massachusetts, 1636-7. Returning to England, he played a leading part on the Parliamentary side; later, he protested against Cromwell's arbitrary government, and finally became distrusted by all parties. His death was demanded by the Cavalier Parliament, 1661, and in the following year he was executed on Tower Hill. He seemed, it was said, "rather a looker-on than the person concerned in the execution." His abilities as a statesman were admitted by all; his mystical religious views puzzled his contemporaries. "He had," says Clarendon, "an unusual aspect which, though it might naturally proceed both from his father and mother, neither of which were beautiful persons, yet made men think there was somewhat in him of extraordinary; and his whole life made good that imagination." Some such impression may perhaps be derived from our portrait.

593. Portrait of a Lady.

BENJAMIN WILSON (English: 1721–1788).

Wilson was famous in his day alike as an artist and a man of science. He was in considerable demand as a portrait-painter, in which practice he received much assistance, it is said, from Zoffany (*Nollekens and his Times*, ii., 134). He succeeded Hogarth as serjeant-painter in 1764, and some of his caricatures attained political notoriety. He pursued electrical researches, published many works on that subject, and was a gold medallist of the Royal Society. In early life he encountered many hardships, and was afterwards alternately speculative and penurious. He was born at Leeds, the son of a wealthy clothier, who, however, came to grief. The boy walked to London to make his way in the world, and after saving a little money as a clerk devoted himself to painting. Wilson also engraved in mezzotint and etched. In *Nollekens and his Times* (ii., 224) there is an amusing anecdote of his wicked skill in this latter respect. Thomas Hudson, who prided himself on his connoisseurship, was fond of saying that "no one could etch

like Rembrandt—here he was right; and that no one could deceive him, and that he could always discover an imitation of Rembrandt directly he saw it—wherein I maintained that he was wrong." To prove his point, Wilson sketched a landscape, and palmed it off upon a dealer. Hudson bought it, and showed it about to his friends as a rare Rembrandt. Wilson told this to Hogarth, who exclaimed "D—n it, let us expose the fat headed fellow." A supper-party was arranged, to which Hudson was invited, and "before the cold sirloin was carried in I stuck it full of skewers charged with impressions of my etching." "And what did Hogarth say?" Wilson was asked. "He! an impudent dog! he did nothing but laugh the whole evening. Hudson never forgave me." The anecdote is perhaps worth introducing into a catalogue to show that artists, and not only critics or compilers, are sometimes at fault in their ascriptions.

The lady stands to the left, but turns her head to face the spectator. She wears a rustic hat, and a white gown with an embroidered lace shawl. She carries a basket of cherries, and is holding a bunch of them in her right hand; over her left arm hangs a reticule. Signed, and dated 1753. Canvas: 2 ft. $11\frac{1}{4}$ in. × 2 ft. $3\frac{1}{4}$ in.

594. Head of a Hound.

Said to be after VELAZQUEZ. *See* 152.

Life-size, head to the right. Canvas: $10\frac{3}{4}$ in. × 1 ft. $1\frac{5}{8}$ in.
This picture, ascribed as above, was bequeathed to the Gallery by Lady Colin Campbell in 1912 in memory of her father, Edmond Maghlin Blood, Esq.

CONTENTS OF SHOW-CASES IN THE GALLERY.

In the principal show-case (in Room VII.) various articles are exhibited which have reference to the foundation of the College or of the Gallery.

Seal ring of Edward Alleyn.—This is the ring of Edward Alleyn, of Dulwich, in the county of Surrey, Esquire, bequeathed by his will dated the 13th day of November, 1626, to the Corporation of God's Gift, of which he was the Founder. *See* No. 443.

A page of Alleyn's Diary in facsimile.—On September 13, 1619, the College of God's Gift was founded, and there was an Inauguration Dinner. In the page of his diary here shown in facsimile, Alleyn describes the ceremony, mentions the principal visitors, and details the items of expenditure.

Engraved portraits of Francis Bacon, of Lord Arundel, and of Inigo Jones.—These are exhibited, as portraits of the three most distinguished visitors who were present at the Foundation of the College. Bacon, the Lord Chancellor (*see* No. 445); Lord Arundel, the art collector, whom Horace Walpole styled "the father of virtue in England"; and Inigo Jones, the famous architect.

Medal belonging to Sir Peter Francis Bourgeois.—On the 12th of April, 1791, a Royal license was issued to Peter Francis Bourgeois, Esquire, Royal Academician, to accept the knighthood and medal conferred on him by Stanislaus Augustus, King of Poland. The medal, "Merentibus," and ribbon of the Founder of the Gallery are here shown.

In the same case, Denning's portrait of the Princess Victoria (*see* No. 304) is shown.

In another show-case is a portrait of another of the Founders of the Gallery:—

An engraved portrait of Miss Margaret Morris, afterwards Mrs. Desenfans. — The portrait was painted by Sir Joshua Reynolds in 1757. It was sold at Colonel Morris's sale at Christie's March 1, 1873, for £110 5*s.* to Messrs. Agnew; and again at John Heugh's sale, March 17, 1877, for the same price to Mr. Cowan. No later record of the picture is known. It was engraved by G. H. Every in 1865.

Elsewhere in show-cases are exhibits of various interest in connection with pictures in the Gallery: such as Claude's

Campo Vaccino (No. 174), and Velazquez's "Philip IV." (No. 249).

There is also exhibited one of the dinner plates belonging to the silver service bequeathed to the College by Mrs. Desenfans (*see* below, p. 311).

In the Mausoleum attached to the Gallery, besides the coffins of Mr. and Mrs. Desenfans and Sir Francis Bourgeois, there are *portrait-busts of Desenfans and Bourgeois*—the work of C. Prosperi.

LIST OF DULWICH COLLEGE PLATE.

The following is an inventory of all the Plate in possession of Alleyn's College of God's Gift.

1.—COMMUNION PLATE IN THE CHAPEL.

Chased Gilt Cup used as a chalice, of the year 1599.—"A charming piece of plate. It is questionable whether it is not an ordinary domestic vessel."—(C. H. Read.)

Silver Flagon, 1654, engraved "Donm. Jacobi Alleyn, 1812."—"Very good of its kind."—(C. H. Read.)

Silver Paten, 1661, engraved with the following inscription, "The Gift of Ralph Allen, the Fourth Master of the College, 1672."—"The dedicatory inscription is an admirable example of the script of the time."—(C. H. Read.)

Silver Gilt Alms Dish, 1668, engraved with the following inscription, "The Gift of George John Allen, April 11th, 1852."

Silver Gilt Paten, 1708, engraved with the following inscription, "Given by George John Allen, Master of the College, January 17th, 1850."

A Silver Gilt Chalice and Paten; the Chalice has the following inscription, "In memoriam Thomas et Louisae Taylor parentum dilectissimorum."

A Silver Chalice.

There is also in the Chapel a Silver-headed Staff (used by the Verger) with a monogram E. A. It is stated to have been the Founder's cane head, but seems to be of later date.

2.—DOMESTIC PLATE IN THE COLLEGE.

The following list is taken from an inventory made in 1880. This Plate was partly acquired at various dates by the College; and partly was the bequest of Mrs. Desenfans, made by her for the purpose of entertaining the Royal Academy in connexion with the Gallery (*see above*, p. xv.). With regard to the Plate generally, Sir H. Read reported to the Governors (March, 1910) as follows:—"There are four pieces of more than ordinary interest. The first is a caudle cup with two circular handles of Charles I. period (probably 1648). It has been too much damaged by cleaning and bad usage to make it of any great value now. A fine plain tankard is quite good of its kind, and a pierced

barrel and an oblong tray are also worthy of careful preservation. The silver dinner plates are pretty."

See also the terms of Mrs. Desenfans' Will; below, p. 320.

Caudle Cup with two circular handles of Charles I. period.

Large plain Silver Tankard, date 1761, engraved with the following inscription, "Three pieces of Plate given by Edward Matthias and Thomas Alleyn, were exchanged in part payment for this 1761."

Silver Dinner Plate, date 1729, engraved with the following inscription, "Donum Jocobi Wall, Gent."

Large Silver Waiter with shell border, date 1762, engraved with the following inscription, "The Gift of William Allen, Esqre.," Master to Dulwich College, 1807."

Large plain beaded Silver Waiter, date 1775.

Silver Waiter with gadroon edge, date 1824.

Small Silver Waiter with beaded edge, date 1777.

Small oblong Silver Tray with beaded, pierced, festoon and mask border, date 1775.

Silver Cruet Frame, date 1806.

Small Silver Cruet Frame, date 1806.

Plain Silver Cup on square foot, date 1762.

A ditto, date 1762.

Silver Mustard Pot, date 1790.

Set of four plain Silver Salt Cellars, date 1757.

Two ditto, odd dates 1764 and 1771.

Plain Silver Muffineer, date 1762.

Fiddle pattern Silver Soup Ladle, date 1810.

Plain Silver Soup Ladle, date 1809.

Four Fiddle pattern Silver Gravy Spoons, date 1810.

Six dozen plain Silver Table Forks, various dates.

Ten plain Silver Dessert Forks, date 1791.

Three dozen Thread and Shell pattern Silver Dessert Forks, various dates.

Two dozen Fiddle pattern Silver Table Spoons, date 1810.

Eighteen plain pattern Silver Table Spoons, various dates.

Twenty-one Fiddle pattern Silver Dessert Spoons, date 1810.

Six plain Silver Dessert spoons, various dates.

Twenty-two Fiddle pattern Silver Tea Spoons, date 1810.

Eight Silver Salt Spoons, various dates.

Three Silver Sugar Sifters, various dates.

One plain Silver Mustard Spoon, date 1806.

Four Fiddle pattern Silver Sauce Ladles, date 1808.
One Silver Fish Slice, date 1840.
One Fiddle pattern Silver Butter Knife, date 1810.
One Silver Marrow Spoon, date 1755.
One Silver Skewer, date 1741.
One pair plain Silver Sugar Tongs, date 1805.
One Silver Wine Funnel, date 1792.
Pierced Silver Bread Basket, date 1773. (Mrs. Desenfans.)
Twenty-three Silver Dinner Plates, with beaded and threaded edge, date 1788. Probably a gift or bequest from Mrs. Desenfans.

[Mr. Young in his account of the College plate says: "There are also two dozen silver dinner plates, hall mark 1788, engraved with the arms apparently of a foreign nobleman." Mrs. Desenfans's Will (below, p. 320) speaks of 36 silver plates bearing the arms of her husband. "It seems probable," continues Mr. Young, "that in reality the College only received the two dozen above mentioned, although it is certainly curious that, if so, no record has been made that one dozen plates were missing. It should be added that the College of Arms state that Mr. Desenfans had no title in England to bear arms at all" (*History of Dulwich College*, vol. i., p. 443). The arms on the 23 plates are those of the French family of Calonne, and the silver service doubtless belonged to Charles Alexandre de Calonne, the French statesman (1734-1802). He was born at Douai, where Mr. Desenfans also was born, and was educated (*see* above, p. vii.). He was chief minister to Louis XVI., 1783-7, and Carlyle devotes a chapter in his *French Revolution* to "Controller Calonne"—"A man of such 'facility' withal. To observe him in the pleasure-vortex of society, which none partakes of with more gusto, you might ask, when does he work? And yet his work is never behindhand; above all, the fruit of his work; ready money. Truly a man of incredible facility; facile action, facile elocution, facile thought: how in mild suasion, philosophic depth sparkles up from him, as mere wit and lambent sprightliness; and in her Majesty's Soirées, with the weight of a world lying on him, he is the delight of men and women! . . . Farewell, thou facile, sanguine Controller-General, with thy light, rash hand, thy suasive mouth of gold: worse men there have been, and better; but to thee also was allotted a task—of raising the wind, and the winds; and thou hast done it." M. de Calonne failed to persuade the Notables to agree to his schemes of financial reorganisation; fell accordingly into disgrace with the Court; was exiled; took refuge in England; joined the Bourbon party, and expended his substance in their cause. We at Dulwich have reason to be thankful that M. de Calonne's powers of persuasion failed in another quarter. There was a time when he begged his friend Mr. Desenfans to return to France and enter the King's service. Mr. Desenfans prudently remained in London; and, thanks to him, M. de Calonne's silver-plate is now the property of Dulwich College, and many of M. de Calonne's pictures now hang on the walls of the Dulwich Gallery.]

APPENDIX A.

Extracts from Catalogues of Mr. Desenfans.

1786.

The following are Extracts from the Preface to the Catalogue of 1786 *which is mentioned in the Introduction* (above, *p.* viii.).

"Not more than half a century ago, the sale of so costly a collection as the present would, in all probability, have been attended with an immense loss to the person who should have formed it at anything like the expense it has cost its present possessor; for, though there were then in England connoisseurs who purchased pictures of value, their number was but exceedingly small.

"Indeed, a taste for this sublime art, however coveted by the English at any time, did not effectually develop itself until the reign of Henry VIII. In that of Charles I. it prevailed more generally; the celebrated Rubens and Vandyck were then enriching this country with the *chef d'œuvres* of their art. By these and other patronages of that monarch, who possessed himself a high taste for the arts, that taste became disseminated through the country; and though afterwards it was exceedingly damped by the misfortunes that overwhelmed both the Prince and the people, it was never totally extinguished. Perhaps it owes, in some degree, its preservation to the disposition for foreign travel, which is certainly meritorious in any people, and hath in more modern times very strongly attached itself to those of condition in Britain, who, if they did not make collections abroad, yet acquired there a taste for the art which was sufficient to retain some character to their country.

"But we now live in the reign of George III., by whose accession to the throne this and all the other arts acquired new vigour and new lustre. The young monarch declared himself their friend; and soon gave them the most striking proof of his royal protection by founding that superb Academy which in so few years has acquired a splendour that will remain an immortal monument of the glory of his reign; for though the wise economy of His Majesty has set proper limits to an otherwise unbounded munificence of mind, he has always shown that he considers that munificence indispensable to those improvements which are the greatest ornaments of an age, and do the greatest honour to the human mind; and accordingly the arts have invariably obtained it from his hand.

"The whole kingdom hath caught the ardour of his royal example. This love of the arts now animates every part of it. Not in the metropolis alone; not in the larger cities of the kingdom; not in the nobleman's mansion only, do we meet with

statues, pictures, prints or drawings; but in the more humble dwellings of the private man, and in the most retired situations, all these are to be found, and with these the taste that can discover and value their excellencies. We must not indeed expect to find everywhere pictures equal to those in the collections of the Dukes of Devonshire, Portland, Rutland, and Montagu; the Earls of Bute, Besborough, Hardwicke, Ashburnham, Exeter, Powlett, Grosvenor; Lord Arundel of Wardour, Lord Cremorne, Lord Clive; Sir W. W. Wynne, Sir Thomas Dundas, Sir George Yonge; Mr. Welbore Ellis, Messrs. Agar, Antrobus, and Purling, Mr. W. Smith at Clapham, Mr. Aufrere at Chelsea, Mr. Slade at Rochester, Mr. Udney, Mr. Hulse, and Mrs. Newton; nor statues equal in number and value to those of the Marquis of Lansdowne and Mr. Townley; nor prints and drawings such as those of Lord Hampden and Mr. Dalton. But we may take these as a strong and agreeable specimen of national taste, and may conclude, from the great number besides who are known to collect, that the same taste is universal.

"Unhappily, one cause still retards that knowledge which is so necessary to picture collectors. There are dealers who chiefly occupy their time in studying deceptions by introducing copies instead of originals. They employ necessitous artists to make these copies, at a low price, from the works of old masters, and these, when foiled over, varnished, and exposed to the sun, decorate their shops as so many rare productions from foreign cabinets. But these impositions cannot last long, while there is a growing taste in the country, and while there are among its gentry such competent judges of the works of real masters as the Bishop of Peterborough, Colonel Smith, Mr. Tassaert, Captain Baillie, Mr. Dalton, Mr. Udney, Mr. Whiteford, and Lord St. Asaph, young as he is, to extend their knowledge, which is so eminent in themselves, to the general classes of society.

"Besides this, the arts themselves, not only in their taste, but in their execution, are evidently making a considerable progress among us. There are few of the British youth who do not in some degree apply themselves to painting or drawing, and several with much success. Among these, be it permitted us to mention His Royal Highness the Prince of Wales.

"In the present collection Mr. Desenfans would wish it to be considered that he has not always relied solely on his own judgment, but has consulted as much as possible the opinion of the best artists. A good artist, though he may not always have the experience of a connoisseur, and therefore may possibly be sometimes deceived respecting a master, yet never can be deceived respecting the merit and purity of a picture. To suppose that an eminent artist is not a judge of a picture in this latter respect is to deny that Pope and Voltaire were judges of a poem, or Handel and Burney judges of music. If the connoisseur has any advantage over the artist, without experience, it is in this, that he knows the master by the touch, as any of us know the hand-writing of our particular friends.

"But the question is, who is the connoisseur? for great numbers will pass for such who have not the least superficial

knowledge of a picture. And as these seldom possess less confidence than those who have more real skill, they will sometimes, to show their importance, turn their backs on a work which feasts the judge's eye, and bestow the most extravagant encomiums on the mere daubings of the canvas.

"How many, then, are the disadvantages to which a valuable picture is exposed at a public sale! It must struggle with envy, malice, and ignorance—with the dealer whose interest often leads him to depreciate what is not his own—with the parsimonious collector, who, while he wishes ardently to possess a picture, runs it down with the view of buying it at a cheaper rate; and, lastly, with the mere bunglers in the art, who, being incapable of merit in themselves, will suffer none in any other pencil than their own.

"If the art were not better protected by a different spirit in other characters, hard indeed would be its lot! But, where there is true wisdom and judgment, there is always candour in proportion."

The copy of the Catalogue in the Dulwich Gallery has, as already stated (p. viii.), a price written opposite each picture, apparently for the guidance of those who sold the pictures. These are interesting, as showing how differently some of the old masters were appreciated then, as compared with the present time.

The following are a few specimens; the descriptions are generally vague, and the dimensions given *include the frame*, so that it is impossible to say with certainty which, if any, of these 420 pictures are now in the Dulwich Gallery:—

	£	s.	d.
Sampson and Delilah. By Rubens.[1] 6 ft. 2 in. × 8 ft. 9 in.	1000	0	0
View of his castle, in which he has introduced himself and family. Teniers[2]	315	0	0
Spanish Peasants. 5 ft. × 6 ft. 3 in. By Murillo[3] } Ditto, Companion ... ... }	126	0	0
A Landscape and Figures. 4 ft. × 5 ft. 3 in. By Wilson[4]	30	0	0
The original cartoon representing King Henry delivering the Charter to the Surgeon Barbers Company of London. 7 ft. × 10 ft. 6 in. Holbein	105	0	0
A View in Venice. By Canaletti. 3 ft. 10 in. × 5 ft. 9 in.	5	5	0
A View near Rome. By Claude de Lorraine. 2 ft. 6 in. × 3 ft. 3 in.	200	0	0
A View of Tivoli. By Berchem. 4 ft. 5 in. × 4 ft. 1 in.	315	0	0
Hercules and the Centaur. By Le Brun. 3 ft. 9 in. × 4 ft. 10 in.	210	0	0

[1] This is probably No. 127.
[2] Possibly No. 95.
[3] Probably Nos. 222 and 224.
[4] Possibly No. 171.

Jacob stealing Esau's Blessing. By Rembrandt. 6 ft. × 7 ft. 6 in.	50	0	0
Russell, Earl of Bedford. By Van Dyck. 3 ft. 1 in. × 2 ft. 7 in.	21	0	0
A Shipwreck. By Vernet. 4 ft. 10 in. × 5 ft. 2½ ins.	157	10	0
A Calm, with a yacht, on board of which is Charles II., coming to England on his restoration, conducted by a Dutch Fleet. By Vanderveldt (1660). 5 ft. 1 in. × 6 ft. 9 in...	300	0	0
Scene in a Play. By Watteau. 2 ft. 10 in × 3 ft. 4 in.	8	8	0
Battle between Persians and Turks. By De Loutherbourg. 5 ft. 7 in. × 7 ft. 10 in. ...	350	0	0
Landscape, with Goats. By Paul Potter. 1 ft. 6 in. × 1 ft. 9 in.	8	0	0
Madonna and Child, with Joseph, Elizabeth, and Angels. By Leonardo da Vinci. 1 ft. 10 in. × 1 ft. 7 in.	25	0	0
The well-known subject of the Shark. By Copley. 3 ft. 8 in. × 3 ft. 1 in.	40	0	0
Landscape, with Cattle and Figures. By Bourgeois. 4 ft. 3 in. × 5 ft.	30	0	0
A Seaport, with St. Ursula. The history of the Eleven Thousand Virgins going to the Holy Land. Out of the Palace of Barbarini. By Claude Lorraine. 5 ft. 2 in. × 6 ft. 5 in. ...	2500	0	0

1802.

The *Descriptive Catalogue* of 1802, referred to in the Introduction (p. ix.), is in two volumes. Vol. I. contains the Italian, Venetian, Spanish, and French Schools; Vol. II. contains the German, Flemish, Dutch, and English Schools. Then follow the conditions of sale, and an index to the Catalogue of 188 pictures.

The Introduction commences thus :—

"It was in 1790, immediately after the French Revolution at that epoch, when the emigrant nobility brought into England their most precious effects to be disposed of, that Stanislaus Augustus sent here a Commission for purchasing a collection of pictures, in order to add some to those his Majesty was already possessed of, and to present the different artists in Poland with the other part, as models and specimens of painting; for His Majesty having a most refined taste of the fine arts, was fond of them, and had at heart their rise and progress in his country. In consequence, it was recommended to us to act with such caution as to purchase none but originals, and the fine pictures of the different Schools, when we should meet with them, at a liberal but not extravagant price, and it is on that principle that they have all been gradually purchased, both at public sales and by private contract. . . . As his Polish Majesty was particularly desirous of possessing none but pure pictures, we were also

instructed, to prevent any damage, not to have them cleaned, which, as the visitors of the Exhibition will see, has been punctually observed, with the exception of a few which, after they were bought, were found to have been painted upon, although we had used the best of our knowledge against purchasing such. Fortunately, they had been so without necessity, and are now an ornament to the Collection.

"The public affairs of Poland were much deranged, and the Empress of Russia, as well as the King of Prussia, had already invaded the Polish territories, when this Collection, tho' far advanced, was yet far from being completed. However, we went on in our pursuit, to render it worthy of a Sovereign, or, at all chance, of an Exhibition, and it was with that view that we continued to make our purchases to the very last spring, when it was expected that the late King of Poland's family would send for the Cabinet, at which time some of our friends, being desirous to see it before the exportation, saw about half of the pictures, as they could not be all shown for want of room, &c., &c.

"But previous to that epoch, and soon after his Majesty's demise, we applied to the British Government for their protection, and interference on our behalf with Paul, the Emperor of Russia, that as principal possessor of the Polish estates, and bound, of course, to discharge their and the late King's debts, his Imperial Majesty would be pleased to take the Collection, and reimburse what it had cost, or to defray the expenses of a public sale by auction, and us of our losses, if any were sustained. As soon as Lord Grenville, then Secretary of State for Foreign Affairs, had perused our memorial and the different letters of his Polish Majesty's Prime Minister on the subject of this Collection, his Lordship sent them to Lord Whitworth, at St. Petersburg, but, unfortunately, the harmony which till then had subsisted between that Court and the Court of London was on its decline, and soon after his Excellency returned home.

"However, on the accession of Alexander to the Imperial throne, we renewed our application, and requested Lord Whitworth to remit to us our papers, in order to lay before his Imperial Majesty the proofs of our just claim; but his Lordship answered, that after his departure from St. Petersburg the archive had been destroyed, to prevent its falling into the hands of the Russian Government, at that time inimical to this country, and he was afraid all our papers had shared the same fate.

"However, his Lordship was so kind as to write to Russia for further enquiries, but last September we received the following letter, which put an end to our expectations, and made us then determine to submit the pictures to the public:—

"'The enclosed will confirm to you what I had apprehended concerning the fate of your papers. I hope the documents with which I furnished you will in some degree compensate their loss.

"'Your most obedient humble Servant,

"'WHITWORTH.

"'Stoneland, Sept. 4, 1801.'"

APPENDIX B.

Will of Noel Joseph Desenfans.

Dated October 8th, 1803.

"This is the last will and testament of me Noel Joseph Desenfans of Charlotte Street Portland Place London. I recommend my Soul to God whom I beseech to give me a true repentance of my sins, and that He will be pleased to forgive them, I also ask pardon of those I may have offended and freely forgive those who may have offended me. I desire to be laid in a leaden coffin and kept in my own house till the Executor of this my last Will shall have prepared a vault where I may be removed. I give John Kemble Esqre. of Covent Garden Theatre the sum of One hundred pounds and I desire he will continue his friendship to the Executor of this my Will and that he may be so good as to assist him in the recovery of my property. I desire that my debts, if I leave any, shall be paid as soon as possible after my decease and I give to my dear Wife Margaret Desenfans the sum of Five hundred pounds to be paid to her six weeks after my decease. I give and bequeath unto the said Margaret Desenfans and unto my friend Sir Peter Francis Bourgeois my dwelling house in Charlotte Street Portland Place London, together with all its furniture, plate, books and linen, and as it is my wish that my wife and Sir Francis should continue to live in it together: I give the said house with the furniture, plate, books and linen, to the survivor of them. I give and bequeath unto my friend Sir Francis Bourgeois all the pictures, frames, and prints which are in my dwelling house in Charlotte Street. I give unto Sir Francis Bourgeois all the money I may have at home and at my bankers at the time of my decease. I also give the remainder of my property both real and personal unto my friend Sir Francis Bourgeois on condition that my dear wife Margaret Desenfans shall receive during the natural course of her life, in two half-yearly payments, from the day of my decease, the lawful interest on half of the said remaining property, and in case she should not like to continue in my house with Sir Francis Bourgeois it will become from that moment the sole and entire property of the said Sir Francis Bourgeois. I appoint Sir Francis Bourgeois my residuary legatee and sole Executor of this my last Will and Testament."

APPENDIX C.

Sir P. F. Bourgeois's Letter to the Duke of Portland (1810).

The letter of Sir Francis Bourgeois to the Duke of Portland, and the Duke's reply—both referred to in the Introduction (above, pp. xiii., xiv.)—were given to the Library of Dulwich College in 1811 by one of the executors of Sir Francis.

The letter of Sir Francis Bourgeois, dated "January 1810," begins with apologies for his intrusion, and goes on thus:—

"The late Mr. Desenfans having been pleased to bequeath to me his truly valuable collection of pictures, unfettered by any condition or restraint whatever; but having frequently intimated that he should feel much gratified, if, at any future period, that collection were to be made more conducive to the advancement of a Science to which his anxious views and unremitting labours had been invariably directed, than the collection would be, if it were to be disposed of and consequently divided among individuals; I have always considered this Intimation to be as obligatory on me, as if it had [been] formally made a condition of his Bequest; and therefore feeling more deeply impressed by the flattering confidence thus reposed in me than even by the unbounded liberality displayed towards me, I am most anxiously desirous of fulfilling the wishes of my departed Friend to their fullest extent.

"It is then, with these views that I take the liberty of requesting your Grace's assistance in completing my present intentions, which are to bequeath the whole of the late Mr. Desenfans' collection, with the additions which I have made thereto, in such manner that the same, supported by Funds which I mean to appropriate for that purpose, may be gratuitously open, under certain regulations, to Artists as well as to the Publick, and thus form, not only a Source of Professional Improvement, but also an object of national Exhibition, creditable to this Kingdom and highly honourable to the memory and Talents of my much-lamented and Esteemed Friend; but as the Interest I possess in my two Houses in Portland Road, and the adjoining House in Charlotte St. (which are amply sufficient and well calculated for the purpose), is only for the remainder of a term of 97 years, commencing from 25th March 1777, subject to a reserved rent of 16*s.* per ann., I am extremely desirous of purchasing the reversion in fee of and in these three Houses expectant upon the Determination of the said Term (and which Reversion, I understand, is at present vested in your Grace), in order that I may effectually complete my intentions, which, in case of any unforeseen Impediment occurring in this respect, I must, however unwillingly, endeavour to fulfil by purchasing a freehold elsewhere, &c., &c., &c."

The Duke's reply was as follows:—

"Welbeck: Jany 4, 1810.—Sir,—I have always understood that I have not the power of selling the reversion of my estate in Marybone. But of that I am not sure. But at all events, I should not think it adviseable to exert the power even if I have it, and therefore I am afraid I must conclude by expressing my regret that it will not be in my power to comply with your request.—I have the honor to be, Sir, Your most obedient servant, Scott Portland.—Francis Bourgeois, Esq."

APPENDIX D.

Extract from Sir P. F. Bourgeois's Will.

Dated December 20, 1810.

"And as to my collection of pictures it is my desire that in case my Friend and Executrix Margaret Desenfans should survive me, my collection of pictures shall remain in the same situation in which they shall be found at the time of my decease. And after the decease of the said Margaret Desenfans, I give and bequeath all my collection of pictures, frames, and prints, now in my dwelling house in Charlotte Street, together with the furniture, ornaments, plate, china, clocks, and other effects now being in my three leasehold houses in Charlotte Street and Portland Road, unto the Master, Warden, and Fellows of Dulwich College, and their successors for ever. And it is my desire that the same may be there kept and preserved for the inspection of the public upon such terms pecuniary or otherwise at such times in the year, or days in the week as the said Master, Warden, and Fellows of the College for the time being, may think proper. And the better to enable the said Master, Warden, and Fellows, and their successors to keep, preserve, and maintain such collection of pictures, furniture, and other Ornaments for such public inspection, I hereby direct my then remaining Executors and Trustees to invest the sum of Ten thousand ponnds sterling in such separate Fund or Funds as they shall consider most productive, in the name of the Master, Wardèn, and Fellows of Dulwich College in trust, who shall have power out of the interest, dividends, and profits accruing from such trust fund to pay the salaries and wages of all such officers and servants as the said Master, &c., may think expedient for the proper maintenance and preservation of my collection of pictures, &c., it being my express will and desire that the sum of Ten thousand pounds last bequeathed, and the interest therefrom accruing shall be a perpetual fund for the purposes aforesaid, and for no other. And I also give and bequeath to the Master, Warden, and Fellows of Dulwich College, or their successors, the further sum of Two thousand pounds sterling for the repairing, improving, and beautifying the west wing and gallery of the College, for the reception of the pictures, furniture, and other effects hereinbefore mentioned, and as to all the residue of my personal estate, I hereby give and bequeath the same after the decease of the said Margaret Desenfans unto the Master, Wardens, and Fellows of Dulwich College, for the repairing, rebuilding, adding to, and beautifying their present chapel, and other parts of the said College."

APPENDIX E.

Extract from Mrs. Desenfans' Will.

"First I desire that my remains be deposited together with those of my late dear husband Noel Joseph Desenfans, Esquire, and of my late dear friend Sir Peter Francis Bourgeois in the mausoleum attached to the Gallery of Dulwich College in the county of Surrey in the manner and according to the directions expressed in the last Will of my said dear friend Sir Peter Francis Bourgeois. And whereas it was the intention of Sir Francis Bourgeois to direct that the President and Academicians of the Royal Academy of Arts should be invested with the power of ascertaining from time to time that the collection of pictures, frames and prints bequeathed by him to the Master, &c., of Dulwich College was properly preserved and kept, and for that purpose that the President and Academicians should be requested to visit the collection once in every year on St. Luke's day, and give their opinion as to the state and preservation of the same and that on their annual visit a dinner be given to them in the gallery at Dulwich College. Now approving as I do, of the propriety of such annual visitation and being desirous of carrying into effect the intention of my said dear friend, I give and bequeath the sum of Five hundred pounds to the said Master, Warden, and Fellows of Dulwich College, upon trust to invest the same in Government or real securities at interest and apply the interest to arise therefrom for ever, towards the entertainment of the President and Academicians, and in order that the said annual dinner may be properly and suitably given I do hereby bequeath the following articles to the Master, &c., of Dulwich College which I direct shall be preserved by them and never be used on any other occasion for any other purpose whatsoever, viz., three dozen of silver plates with the arms of Noel Joseph Desenfans Esquire engraved on them, a silver bread basket with ditto, four dozen of silver forks engraved with his crest, one dozen of silver spoons ditto, six salt spoons ditto, a large silver waiter, two small ditto, three dozen of ivory-handled knives, the blades steel and plated, a complete dinner service of china dishes, a dessert service of five pieces, with two dozen of plates, a large mahogany dining-table, with table cloth, four plated bottle-stands, with decanters and glasses, a mahogany press, with shelves and drawers, to be placed in an anteroom containing the above articles. I also bequeath unto the Master, &c., of Dulwich College the following articles, which I direct shall be placed and preserved with the collection of pictures in the gallery of the College, viz., two statuettes one of Noel Joseph Desenfans Esquire, and one of Sir Peter Francis Bourgeois by Westmacott, a sofa and ten chairs covered with green velvet, two commodes with drawers inlaid with brass and tortoise-shell, two ebony tables with gilt legs, an inlaid commode drawer, a mahogany side table with a cistern under it, a French clock standing on a marble slab, two marble vases, five china ditto, ten ornaments in bronze, twelve cane-bottomed stools,

with purple velvet cushions. I also bequeath the following articles unto the said Master, &c., of Dulwich College, which I direct shall be placed and preserved in the mausoleum attached to the same College, viz., two marble busts one of my said late dear husband Noel Joseph Desenfans and the other of the said Sir Peter Joseph Bourgeois, four stools, and six chairs, the crimson furniture trimmed with gold lace belonging to the chapel annexed to my said house in Charlotte Street, and the mahogany press and shelves containing the same, and whereas it was also the wish of my said dear friend Sir Peter Francis Bourgeois, that a person should be appointed to the care of the said collection of pictures to be called the custodio or principal keeper thereof and that a servant should be kept by the said Master, &c., who should attend the said gallery and wear the livery of my late dear husband, Now I do hereby request that the said wish may be strictly complied with by the Master, &c., of the College. And I do hereby entreat that the collection of pictures may be opened by the said Master, &c., for public inspection on one day of the week only, which I recommend to be Tuesday it having been the wish of my dear friend Sir Peter Francis Bourgeois such an arrangement should be made. And I also direct that the annual entertainment to the Royal Academy may take place on the second Saturday in the month of May or on any other more convenient day of that month, in every year, instead of St. Luke's day."

INDEX I.

ALPHABETICAL LIST OF PAINTERS

(WITH THE SUBJECTS OF WORKS BY THEM.)

The biographical notice of a painter, represented by more than one work, will be found under the picture which bears the earliest number—*e.g.* **ALBANI under 58.**

here the words "*See also*" occur, followed by numerals, the reference is to pictures so numbered which have at one time or another been ascribed to the painter named.

ALBANI, FRANCESCO.

HEAD OF MADONNA (School of A.) **259**
SALMACIS AND HERMAPHRODITUS (after A.) **458**
VIRGIN, CHILD, AND ST. JOSEPH (after A.) ... **58**

ALLEGRI. *See* **CORREGGIO.**

ALLORI, CHRISTOFANO.

JUDITH AND HOLOPHERNES (after A.) **267**

ANGELI, PROFESSOR VON.

QUEEN VICTORIA (copy) **550**

ANTOLINEZ, JOSÉ. *See* **69.**

BAKHUIZEN, LUDOLF.

BOATS IN A STORM **327**

BARBIERI. *See* **GUERCINO.**

BAROCCIO.

HOLY FAMILY (after B.) **409**
See also **21.**

BASSANO, (JACOPO DA PONTE), copies after :—

AUTUMN **422**
SPRING **412**
SUMMER **386**
WINTER **398**

BEACH, THOMAS.

PORTRAIT OF A GENTLEMAN **591**

BEALE, MRS. MARY.

ABRAHAM COWLEY **574**

BEECHEY, SIR WILLIAM, *R.A.*

BOURGEOIS, SIR P. F., portrait **17**
A MINIATURE OF BOURGEOIS **554**
COPIES OF PORTRAITS OF HIM **465, 466**
KEMBLE, JOHN PHILIP **111**
PYBUS, C. S. **169**

BELUCCI, ANTONIO.

ST. SEBASTIAN WITH FAITH AND CHARITY **46**

BERCHEM, NICOLAS.

FARRIER AND PEASANTS **88**
LAUNDRESS, near Ruins **337**
"LE MIDI" (Roman Fountain) **166**
"LE SOIR" (Travelling Peasants) **157**
PEASANTS FORDING A STREAM **196**
ROAD THROUGH A WOOD **122**

BERGEN, DIRK VAN.

MONUMENTS IN A PARK **330**

BERRETINO. *See* **CORTONA.**

BOIS, SIMON DU.

SIR WILLIAM JONES **584**
LADY JONES **585**

BOIS, WILLEM DU.

VIEW IN THE RHINE COUNTRY **118**

BOL, CORNELIUS.

VIEW ON THE THAMES, LONDON **360**

BOLOGNESE SCHOOL.

ST. CECILIA PLAYING ON THE ORGAN ... **2**
SALVATOR MUNDI **280**

BORSSOM, ABRAHAM VAN.

LANDSCAPE WITH CATTLE **133**

BOTH, JAN.

BANKS OF A BROOK **12**
ITALIAN LANDSCAPES **8, 10**
MOUNTAIN PATH **208**
ROAD NEAR A LAKE... ... ... **15**

BOURDON, SEBASTIEN.

BRAWL IN A GUARD ROOM **557**
See also **188, 267.**

BOURGEOIS, SIR P. F., *R.A.*

COPIES OF HIS PORTRAIT BY BEECHEY **465, 466**
CUPID **100**
FAMILY AT A GRAVE **491**
FRIAR KNEELING **310**
FUNERAL PROCESSION OF WHITE FRIARS ... **301**
HIS OWN PORTRAIT **464**
LANDSCAPES WITH CATTLE **135, 294, 325, 462**
LANDSCAPE WITH FIGURES **460**
MAN HOLDING A HORSE **342**
RELIGION IN THE DESERT... ... ... **459**
SACRIFICE OF IPHIGENIA **149**
SKETCHES **461, 463**
SOLDIERS **311**
TIGER HUNT **6**
TOBIT AND THE ANGEL **344**
VIEWS ON THE SEA SHORE **308, 335**
WILLIAM TELL **467**

BREENBERGH, BARTHOLOMEUS.

MOUNTAIN VALLEY **338**
RUINS OF A ROMAN BUILDING **26**
RUINS OF A TEMPLE... ... ... **23**

BREKELENKAM, Q.

OLD WOMAN EATING... ... ... **50**

BRIGGS, H. P., *R.A.*

CHARLES DRUCE **499**
CHARLES KEMBLE **291**

BRIL, PAUL. *See* **184.**

BROUWER, ADRIAN.

ALE HOUSE INTERIOR **108**

BRUEGHEL, PETER.

HORSE SOLDIERS (ascr. to B.) **356**

BUGIARDINI, G.

HOLY FAMILY **289**

BURBAGE, RICHARD.

HEAD OF A WOMAN **380**
PORTRAIT OF HIMSELF **395**

CALIARI. *See* **VERONESE.**

CAMBIASO, LUCA.

VENUS AND CUPID **248**

CAMPHUISEN, G.

PEASANTS WITH COWS **64**

CARAVAGGIO. *See* **233.**

CARRACCI, AGOSTINO.

DEATH OF ST. FRANCIS **255**
... *See also* **254, 279.**

CARRACCI, ANNIBALE.

ENTOMBMENT OF CHRIST **265**
MAGDALENE IN CONTEMPLATION (after C.) ... **154**
VIRGIN, INFANT CHRIST AND ST. JOHN ... **230**
See also **2, 162, 184, 253, 255.**

CARRACCI, LODOVICO.

FRANCISCAN MONK IN PRAYER **269**
PIETÀ (School) **162**
ST. PETER AND ST. FRANCIS **232**
See also **255, 265.**

CASANOVA, FRANCESCO.

FERRY BOAT **138**

CASTRO.

SEA-PIECES ... **359, 361, 428, 436, 437, 517**

CHALON, H. B. *See* **587.**

CHARDIN, J. B. S.

GIRLS AT WORK **307**
See also **345.**

CIGNANI, CARLO.

MARY MAGDALENE **257**

CLAUDE GELLÉE LE LORRAIN.

CLASSICAL SEAPORT, SUNSET **215**
EMBARKATION OF ST. PAULA **220**
GATHERING GRAPES (after C.) **309**
JACOB WITH LABAN **205**
LANDSCAPE WITH FIGURES (School of C.) ... **53**
MERCURY AND ARGUS (School of C.) **336**
RIPOSO **312**
ROME, CAMPO VACCINO (School of C.) **174**

COLOGNE, SCHOOL OF.

SALVATOR MUNDI **271**

COLONIA, G.

FARMSTEAD AND SHEEP SHEARING **371**
FLIGHT INTO EGYPT **431**

COOPER, SAMUEL.

AUBREY DE VERE **573**

COPE, A. S., *R.A.*

REV. WILLIAM ROGERS **442**

COQUES. *See* **153.**

CORREGGIO.

ECCE HOMO (poor copy) **434**
VENUS AND CUPID (old copy) **468**
VIRGIN AND CHILD (old copy) **246**

CORTONA, P. BERRETINI DA.

ROMAN EMPEROR REWARDING HIS SOLDIERS **121**
ST. MARTINA AND THE IDOLS **226**
See also **38.**

COSIMO, PIERO DI.

PORTRAIT OF A YOUNG MAN **258**

COURTOIS, GUILLAUME. *See* **303, 305.**

CRESPI. *See* **307.**

CUYP, ALBERT.

CATTLE AND FIGURES NEAR A RIVER, WITH MOUNTAINS **128**
CATTLE NEAR A RIVER **192**
CATTLE NEAR A RIVER (large picture) **245**
CATTLE NEAR THE MAAS, DORT IN THE DISTANCE **144**
COWS AND SHEEP **63**
EVENING RIDE NEAR A RIVER **96**
FISHING ON THE ICE... ... ... **181**
LANDSCAPE WITH CATTLE... ... ... **60**
LANDSCAPE WITH CATTLE AND FIGURES ... **348**
RIDING SCHOOL IN THE OPEN AIR **296**
ROAD NEAR A RIVER... ... ... **124**
TWO HORSES **71**
VIEW ON A PLAIN **4**
VIEW ON THE MAAS, DORT IN THE DISTANCE **315**
WHITE HORSE IN A RIDING SCHOOL **65**
See also **37.**

DAHL, MICHAEL.

PORTRAIT OF A GENTLEMAN **576**
PORTRAIT OF A LADY **575**

DEELEN, DIRK VAN.

ENTRANCE TO A PALACE **470**

DENNING, S. P.

PRINCESS VICTORIA **304**

DOBSON, WILLIAM.

SIR HARRY VANE **592**
See also **391.**

DOES, JACOB VAN DER. *See* **330.**

DOLCI, CARLO.

MATER DOLOROSA (copy). **382**
ST. CATHERINE OF SIENA **242**
ST. VERONICA **292**
See also **24.**

DOMENICHINO.

ADORATION OF THE SHEPHERDS **283**
See also **260.**

DOU, GERARD.

LADY PLAYING ON THE VIRGINALS **56**
See also **50, 191.**

DUGHET. *See* **POUSSIN, G.**

DUJARDIN, KAREL.

PEASANTS AND WHITE HORSE **72**
SMITH SHOEING AN OX **82**
WOMAN WITH COWS (School of D.) **48**
See also **330, 471.**

DUSART, CORNELIUS.

OLD BUILDING AND FIGURES **39**

DUTCH SCHOOL.

COW **343**
HAWK AND SPARROWS **329**
LADY PURCHASING GAME **153**
LANDSCAPE AND SPORTSMEN **471**
LANDSCAPE WITH TOWER **7**
LIGHT BREEZE **472**
PEASANT DRIVING COWS **37**
WOMAN AND SPINNING WHEEL **29**

DYCK, SIR A. VAN. *See* **VANDYCK.**

ELSHEIMER, ADAM.

SUSANNAH AND THE ELDERS **22**
See also **191.**

ENGLISH SCHOOL.

EQUESTRIAN PORTRAIT **488**
LANDSCAPES **119, 317, 486**
MASSACRE OF THE INNOCENTS **487**

FABRIZZI. *See* **279.**

FISHER, S. M.

REV. A. J. CARVER, D.D **497**

FLEMISH SCHOOL.

CHRIST ON THE CROSS **250**

FRENCH SCHOOL.

CHILD AND GUARDIAN ANGEL **313**
GIRL WITH HURDY-GURDY **345**
MOLIÈRE, PORTRAIT OF **188**
PRINCE PRIMATE OF POLAND **489**
STANISLAUS, KING OF POLAND **490**

FULLER, ISAAC.

HEAD OF A GIRL **379**

FYT, JAN. *See* **357.**

GAINSBOROUGH, THOMAS, *R.A.*

LADY AND GENTLEMAN **588**
LINLEY, ELIZABETH AND MARY (Mrs. Sheridan and Mrs. Tickell). **320**
LINLEY, SAMUEL **302**
LINLEY, THOMAS (the elder)... ... ... **140**
LINLEY, THOMAS (the younger) **331**
LOUTHERBOURG, P. J. DE, *R.A.* **66**
MOODEY, Mrs. and Children **316**

GELLÉE. *See* CLAUDE.

GENNARI, BENEDETTO.

ST. CECILIA **237**

GERMAN SCHOOL.

CHRIST WITH EMBLEMS OF THE PASSION ... **24**
PORTRAIT OF AN OLD MAN **151**

GHAERAEDTS, MARC.

KING JAMES I. **548**

GIORGIONE. *See* **84.**

GREENHILL, JOHN.

WILLIAM CARTWRIGHT **393**
MRS. WILLIAM CARTWRIGHT (the first wife)... **399**
" " " (the second)... **387**
CHARLES II. **424**
DUKE OF YORK (JAMES II.) **416**
HIMSELF **418**
MAN'S HEAD **374**

GRIMOU, ALEXIS.

PORTRAIT OF A LADY... ... ... **74**

GUERCINO.

WOMAN TAKEN IN ADULTERY **282**
See also **237, 280.**

GUIDO RENI.

DEATH OF LUCRETIA **204**
EUROPA AND THE BULL (after G.) **212**
HEAD OF MARY MAGDALENE (School of G.) ... **284**
ST. JOHN PREACHING IN THE WILDERNESS... **262**
ST. SEBASTIAN (after G.) **268**
See also **27, 129, 160.**

HANNEMAN, A.

PORTRAIT OF A GENTLEMAN **572**

HASTAIN, E.

REV. A. J. CARVER, D.D. **553**

HEERE, LUCAS DE.

PORTRAITS : emblematic picture **354**

HERP, GERARD VAN.

FIGURES WITH SHEEP AT A WELL **332**

HEYDE, JAN VAN DER.

CHURCHES AND TOWN WALL **155**

HIGHMORE, JOSEPH.

A LADY IN BLUE **566**

HOBBEMA.

WOODY LANDSCAPE WITH WATER-MILL ... **87**
See also **9, 118.**

HODGKINS, T. F.

SAMSON AND THE LION **492**
SAMSON AND THE PHILISTINES... ... ... **493**
TRIBUTE MONEY **446**

HOGARTH, WILLIAM.

PORTRAITS OF A FISHING PARTY **562**
PORTRAIT OF A GENTLEMAN **580**

HOLBEIN. *See* **151.**

HONTHORST, GERARD.

PORTRAIT OF A LADY **571**

HOPPNER, JOHN, *R.A.*

PORTRAIT OF A DIVINE **589**

HUDSON, THOMAS.

PORTRAIT OF A GENTLEMAN **579**
PORTRAIT OF A LADY **578**

HUMPHRY, OZIAS, *R.A.*

MRS. THOMAS LINLEY **456**

HUYSMANS, JACOB.

HEAD OF A WOMAN **362**

HUYSUM, JAN VAN.

FLOWERS **61**
FRUIT **42**
VASE WITH FLOWERS (tulips &c.)... ... ... **120**
VASE WITH FLOWERS (tuberoses &c.) **139**

ITALIAN SCHOOL.

CASTLE AND WATERFALL **305**
CUPID ON A BED **21**
FIGURES ON BANK OF A RIVER... ... ... **184**
HEAD OF AN OLD MAN **286**
INFANT ST. JOHN **473**
LANDSCAPE WITH AQUEDUCT **303**
PORTRAIT OF A YOUNG LADY **254**
ST. FRANCIS **253**
ST. JEROME **27**
ST. JEROME KNEELING IN PRAYER **129**
ST. LAWRENCE IN ADORATION **38**
ST. SEBASTIAN **41**
VENUS GATHERING APPLES **260**

JANSSENS. *See* **JOHNSON.**

JERVAS, CHARLES.

DOROTHY LADY TOWNSHEND **567**

JOHNSON, CORNELIUS, VAN CEULEN.

GENTLEMAN IN BLACK **564**
LADY IN BLUE... ... ... **89**
LADY IN WHITE **80**

JORDAENS, JACOB.

SATYR AT TABLE WITH PEASANTS (after J.) **293**
See also **123.**

KALF, WILLEM. *See* **29.**

KETTLE, TILLY.

ELIZA AND MARY DAVIDSON **582**
PORTRAIT OF A LADY **583**

KNELLER, SIR GODFREY.

LORD CARLISLE AND HIS SISTER (?) **570**

LAIRESSE, GERARDE DE.

APOLLO AND DAPHNE **176**
PAN AND SYRINX **179**

LANDSEER, SIR EDWIN, *R.A.*

JOHN ALLEN (copy) **447**

LANE, SAMUEL.

GEORGE BARTLEY **449**
MRS. BARTLEY **500**

LAURI, FILIPPO.

APOLLO AND MARSYAS **164**

LAWRENCE, SIR THOMAS, *P.R.A.*

LINLEY, MISS MARIA **475**
LINLEY, OZIAS **474**
LINLEY, WILLIAM **178**

LE BRUN, CHARLES.

HORATIUS COCLES **244**
MASSACRE OF THE INNOCENTS **202**
See also **188.**

LELY, SIR PETER.

ABRAHAM COWLEY AS A YOUTH **563**
NYMPHS AT A FOUNTAIN **555**

LEONARDO DA VINCI. *See* **256, 258, 271.**

LINGELBACH, JAN.

BLACKSMITH'S SHOP AT ROME **55**
SEAPORT WITH ORIENTAL FIGURES **326**

LOUTHERBOURG, P. J., *R.A.*

LANDSCAPE WITH CATTLE... ... ... **297**
LANDSCAPE WITH CATTLE AND FIGURES ... **339**

MARATTI, CARLO.

HOLY FAMILY **274**
See also **188, 259.**

MEMLINC. *See* **250.**

MIEL, JAN.

ITALIAN COURTYARD **247**
LANDSCAPE WITH FIGURES **20**

MOLA, P. F.

HAGAR AND ISHMAEL **32**
RIPOSO **261**
See also **41, 75.**

MONAMY, PETER.

A CALM **298**

MORALES. *See* **62.**

MORRIS, W. BRIGHT.

COPIES BY **549, 551**

MÜLLER, ROBERT.

MRS. MORLAND... ... ... **587**

MURILLO.

ADORATION OF THE MAGI (School of M.) ... **276**
IMMACULATE CONCEPTION... ... ... **187**
INFANT CHRIST AS GOOD SHEPHERD (after M.) **272**
INFANT CHRIST SLEEPING (School of M.) ... **206**
INFANT ST. JOHN WITH LAMB (School of M.)... **211**
MADONNA DEL ROSARIO **281**
SPANISH FLOWER GIRL **199**
SPANISH PEASANT BOYS AND NEGRO BOY ... **222**
SPANISH PEASANT BOYS **224**
TWO INFANT ANGELS (School of M.) **275**
See also **69, 185.**

MYTENS, DANIEL.

LADIES IN BLUE **559, 560**

NAIN, LE.

MUSICIANS **180**
See also **332.**

NASON, PIETER.

PORTRAIT OF A DOCTOR **556**

NEEFFS, PIETER.

CATHEDRAL INTERIOR **141**

NEER, AART VAN DER.

RIVER SCENE BY MOONLIGHT (after N.) ... **340**

NORTHCOTE, JAMES, *R.A.*

SIR P. F. BOURGEOIS... ... ... **172**
NOEL DESENFANS **28**

NUVOLONE, C. F.

CREATION OF EVE **235**

OMMEGANCK, B. P.

A BULL **145**

OPIE, JOHN, *R.A.*

HIS OWN PORTRAIT **94**

OSTADE, ADRIAN VAN.

BOORS MAKING MERRY **115**
COTTAGE INTERIOR **45**
MAN SMOKING... ... ... **113**
WOMAN WITH JUG **98**

OSTADE, ISAAC VAN. *See* **16.**

OWEN, WILLIAM, *R.A.*

NOEL DESENFANS **476**

PAGGI, GIOV. BATTISTA DU. *See* **248.**

PAREJA, JUAN DE.

PORTRAIT OF A BOY... ... ... **277**

PARMIGIANO. *See* **266.**

POELENBURG, CORNELIS VAN.

SATYR AND NYMPH DANCING **25**

POTTER, PAUL.

CATTLE AND SHEEP (after P.) **334**
CATTLE IN A LANDSCAPE (after P.) **324**
See also **64, 133, 343.**

POURBUS, F., the younger.

ABRAHAM, SARAH AND HAGAR... ... ... **455**

POUSSIN, GASPAR.

CASTLE IN A WOOD **30**
DESTRUCTION OF NIOBE'S CHILDREN **213**
ROCK NEAR A PLAIN (School of P.) **70**
VILLAGE NEAR A LAKE (School of P.) **217**
See also **13.**

POUSSIN, NICOLAS.

ABRAHAM AND THE ANGELS (after P.) **478**
ADORATION OF THE MAGI... ... ... **227**
ASSUMPTION OF THE VIRGIN **263**
FISHERMEN AND GATE (after P.)... ... ... **480**
FLIGHT INTO EGYPT... ... ... **240**

POUSSIN, NICHOLAS—*cont.*

HOLY FAMILY (after P.) **225**
INSPIRATION OF ANACREON **229**
JUPITER AND ANTIOPE (after P.) **482**
LANDSCAPE (after P.) **101**
MOUNTAINOUS LANDSCAPE (after P.) **479**
NURTURE OF BACCHUS (copy) **477**
NURTURE OF JUPITER **234**
RINALDO AND ARMIDA **238**
ROMAN ROAD (after P.) **203**
TRIUMPH OF DAVID **236**
VENUS AND MERCURY (after P.) **481**
See also **75, 231.**

PROCACCINI. *See* **235.**

PYNACKER, ADAM.

BRIDGE IN ITALIAN LANDSCAPE **183**
LANDSCAPE WITH SPORTSMEN **86**

RAPHAEL.

ST. ANTHONY OF PADUA **243**
ST. FRANCIS OF ASSISI **241**
TRANSFIGURATION (ancient copy)... ... ... **507**

REMBRANDT.

GIRL AT A WINDOW (1645) **163**
JACOB'S DREAM (School of R.) **126**
PORTRAIT OF A YOUNG MAN (1632) **99**
PORTRAIT OF A YOUNG MAN (School of R.) ... **221**
See also **214.**

RENI. *See* **GUIDO.**

REYNOLDS, SIR JOSHUA, *P.R.A.*

BATTLE SCENE (a Sketch) **333**
DEATH OF CARDINAL BEAUFORT **483**
HIS OWN PORTRAIT **104**
INFANT SAMUEL **223**
MOTHER AND SICK CHILD **102**
MRS. SIDDONS AS THE TRAGIC MUSE... ... **318**
See also **488.**

RIBERA (SPAGNOLETTO).

A LOCKSMITH **233**
THE PRODIGAL SON **558**

RICCI, SEBASTIANO.

FALL OF THE REBEL ANGELS **134**
RESURRECTION OF CHRIST **195**
See also **121.**

RIGAUD, HYACINTHE.

BOILEAU (School of R.) **83**
LOUIS XIV. (School of R.) **85**
RACINE (School of R.) **93**

RILEY, JOHN.

LORD SOMERS **565**
See also **568.**

ROMEYN, WILLEM.

CLASSICAL LANDSCAPE **3**
LANDSCAPE WITH CATTLE... ... ... **5**

ROMNEY, GEORGE.

JOSEPH ALLEN **440**
WILLIAM HAYLEY **590**

ROSA, SALVATOR.

ENTOMBMENT OF CHRIST **279**
MOUNTAINOUS LANDSCAPE (School of R.) ... **457**
POOL WITH FRIARS FISHING **137**
SOLDIERS GAMBLING... ... ... **216**
See also **286, 295.**

RUBENS, SIR PETER PAUL.

CUPID (after R.) **1**
EVENING LANDSCAPE (after R.) **218**
FOUR SAINTS (School of R.) **40**
HARVESTING (after R.) **450**
HELEN FOURMENT **131**
LANDSCAPE WITH SHEPHERD AND FLOCK (after R.)... ... ... **132**
NIGHT SCENE (after R.) **403**
PORTRAIT OF A LADY **143**
PORTRAIT OF AN OLD LADY (School of R.) ... **290**
ROMAN SOLDIER WITH TROPHY (School of R.) **19**
ST. BARBARA FLEEING FROM HER FATHER **125**
SAINT BLESSING THE SICK (after R.) **148**
SHEPHERD AND SHEPHERDESS (School of R.) **123**
THE THREE GRACES (Grisaille) **264**

RUBENS, SIR PETER PAUL—*cont.*

VENUS AND CUPID (School of R.)... ... ... **165**
VENUS, MARS AND CUPID **285**
VENUS WEEPING OVER ADONIS (School of R.) **451**
VIRGIN AND CHILD (after R.) **130**
WOMEN WITH A CORNUCOPIA **43**
See also **127, 173.**

RUYSDAEL, JACOB.

CANAL WITH A BRIDGE (School of R.) **349**
EDGE OF A WOOD **210**
LANDSCAPE WITH WINDMILLS **168**
WATERFALL **105**
See also **150.**

RUYSDAEL, SALOMON.

ROAD NEAR COTTAGE (School of R.) **16**

SACCHI, ANDREA.

ST. CATHERINE OF SIENA **252**
See also **259, 279.**

SAENREDAM, PIETER.

CATHEDRAL INTERIOR **59**

SAFTLEVEN, HERMAN.

VIEW ON THE RHINE **44**

SANDERS, GEORGE.

ARCHIBALD HOPE **577**

SARTO, ANDREA DEL.

HOLY FAMILY (ancient copy) **251**
VIRGIN, CHILD AND ST. JOHN (ancient copy)... **228**

SASSOFERRATO. *See* **289.**

SCHALKEN, GODFRIED.

CERES AT THE OLD WOMAN'S COTTAGE ... **191**

SCHEDONE, BARTOLOMEO.

HOLY FAMILY (School of S.)... ... ... **161**
See also **21.**

SEGHERS, DANIEL.

FLOWERS ENCIRCLING A RELIEF **322**

SLINGELAND, PIETER.

BOY WITH BOTTLE AND BIRD'S-NEST... ... **116**
See also **55.**

SNAYERS, PIETER.

SKIRMISH OF CAVALRY **347**

SOEST, GERARD.

WILLIAM CHIFFINCH... ... ... **568**

SOMER, PAUL VON.

FRANCIS BACON (copy) **549**
See also **445.**

SPAGNOLETTO. *See* **RIBERA.**

SPANISH SCHOOL.

CHRIST BEARING THE CROSS **62**
CRUCIFIXION OF ST. PETER **69**
MEETING OF JACOB AND RACHEL **185**
ST. ANTHONY OF PADUA **13**

STREATER, ROBERT.

LANDSCAPE **376**

SUSTERMAN. *See* **254.**

SWANEVELT, HERMAN.

ITALIAN MOUNTAINOUS LANDSCAPES ... **136, 219**
ROME: ARCH OF CONSTANTINE... ... ... **11**
See also **309.**

TENIERS, DAVID, the elder.

AUTUMN **341**
COTTAGE **52**
COTTAGE, WITH CARD-PLAYERS... ... ... **35**
GIPSIES IN A LANDSCAPE **31**
MARY MAGDALENE IN A CAVE **323**
OLD WOMAN **110**
PEASANT EATING MUSSELS **33**
PEASANTS HOLDING A GLASS **106**
PEASANTS IN CONVERSATION **76**
ROAD NEAR A COTTAGE **49**
ST. PETER IN PRAYER **314**
SUNSET, WITH SHEEP **299**
VILLAGE ON FIRE **14**
WINTER **321**
WINTER SCENE **112**

TENIERS, DAVID, the younger.

BRICK-MAKING, IN A LANDSCAPE **57**
CASTLE AND ITS PROPRIETOR **95**
CHAFF-CUTTER **142**
FEMALE PILGRIM **107**
GUARD-ROOM **54**
MALE PILGRIM **109**
SOW AND LITTER **146**
See also **14, 31, 33, 49, 52, 76, 106, 110, 112.**

TIEPOLO, GIOVANNI B.

DECORATIVE DESIGN. **278**
DIANA **186**
DIANA AND APOLLO **189**
See also **158.**

TIEPOLO, GIOVANNI D.

JOSEPH RECEIVING PHARAOH'S RING... ... **158**

TITIAN.

EUROPA AND THE BULL (after T.) **273**
PORTRAIT OF A LADY (after T.) **198**
ST. BARBARA (after T.) **266**
VENUS AND ADONIS (after T.) **209**
See also **473, 484.**

TURCHI, ALESSANDRO.

VENETIAN PROCURATOR **287**

UMBRIAN SCHOOL.

VIRGIN AND CHILD **256**

VAGA, PIERINO DEL. *See* **507.**

VANDERBANK, JOHN.

A LADY IN WHITE **581**

VANDYCK, SIR ANTHONY.

CHARITY **81**
CHARLES I. (copy) **414**
CHRIST AND JOHN THE BAPTIST (poor copy)... **352**
DESCENT FROM THE CROSS (School of V.) ... **288**
GREY HORSE (after V.) **73**
HENRIETTA MARIA (copy) **426**
INSPIRATION OF A SAINT (School of V.) ... **190**
KNIGHT, PORTRAIT OF A **173**
LADY VENETIA DIGBY ON HER DEATH-BED **194**
LADY PENELOPE NAUNTON (School of V.) ... **201**
MADONNA AND CHILD **90**
PHILIP HERBERT, 5TH EARL OF PEMBROKE... **170**
PORTRAIT OF A LADY (School of V.) **200**
SAMSON AND DELILAH **127**
See also **80, 89, 451.**

VELAZQUEZ.

HEAD OF A HOUND (after V.) **594**
PHILIP IV. OF SPAIN... ... ... **249**
PRINCE OF ASTURIAS ON HORSEBACK (after V.) **152**
See also **13, 277.**

VELDE, ADRIAN VAN DE.

COWS AND SHEEP IN A WOOD **51**
PEASANTS AND CATTLE NEAR A BROOK (after V.)... ... ... **177**
See also **155.**

VELDE, WILLIAM VAN DE.

A BRISK BREEZE **103**
A CALM **68**
A CALM (dated 1663) **197**
See also **298.**

VENETIAN SCHOOL.

BOYS IN A LANDSCAPE **231**
MUSIC PARTY **84**
RAPE OF PROSERPINE **75**
ST. CATHERINE... ... ... **207**
VENUS **484**
YOUNG MAN DRAWING **295**

VERBOOM, ABRAHAM.

LANDSCAPE WITH A CHURCH **9**

VERNET, C. J.

HARBOUR OF GENOA (School of V.) **319**
ITALIAN LANDSCAPE... ... ... **328**
SEAPORT. SUNRISE **300**
SEAPORT. SUNSET **306**

VERONESE, PAOLO.

MARRIAGE OF ST. CATHERINE (School of V.)... **239**
PORTRAIT OF A YOUNG LADY (School of V.)... **159**
SAINT BLESSING A VENETIAN GENTLEMAN... **270**
See also **207, 287.**

VERWILT, FRANÇOIS.

JUPITER AND ANTIOPE **485**

VICTORS, JAN.

ISAAC BLESSING JACOB **214**

WALTON, PARRY.

STILL LIFE **429**

WATTEAU, ANTOINE.

FÊTE CHAMPÊTRE **167**
LE BAL CHAMPÊTRE... ... ... **156**

WEENIX, JAN.

LANDSCAPE WITH FIGURES **47**
See also **329.**

WERFF, ADRAEN VAN DER.

THE JUDGMENT OF PARIS... ... ... **147**

WEST, BENJAMIN, *P.R.A.*

MRS. WEST **586**

WHITE, SYDNEY H.

REV. J. H. SMITH. **552**

WILSON, BENJAMIN.

PORTRAIT OF A LADY **593**

WILSON, RICHARD, *R.A.*

PORTRAIT OF LORD EGREMONT... ... ... **561**
TIVOLI, CASCATELLE... ... ... **171**

WOOD, JOHN.

DIANA AND ENDYMION **453**
ORPHANS... ... ... **454**
T. STOTHARD, *R.A.* **346**

WOODBURN, W. S.

COPY AFTER RUYSDAEL **150**

WOUWERMAN, PHILIPS.

CARRYING HAY (after W.) **18**
COAST NEAR SCHEVENINGEN **67**
COURTYARD WITH FARRIER **92**
HALT OF CAVALIERS AT AN INN **77**
HALT OF A HUNTING PARTY **78**
HALT OF SPORTSMEN **193**
HALT OF TRAVELLERS **97**
PEASANTS IN THE FIELDS... ... ... **182**
RETURN FROM HAWKING... ... ... **91**
TWO HORSEMEN NEAR A FOUNTAIN **79**
See also **34.**

WOUWERMAN, PIETER.

SANDBANK WITH TRAVELLERS... ... ... **36**
SANDHILLS WITH FIGURES **34**

WYNANTS, JAN.

LANDSCAPES **114, 117**
See also **7, 210.**

ZUCCARELLI, FRANCESCO.

BACCHANALS 452
CATTLE AND FIGURES NEAR A FOUNTAIN ... 175
LANDSCAPE 119
See also **317, 486.**

UNKNOWN: PORTRAITS.

ALLEN, JAMES 441, 495, 496
ALLEYN, EDWARD 443
ALLEYN, JOAN 444
"ALTHEA" 378
BACON, FRANCIS 445
BÈZE, THEODORE DE 368
BOND, TOM 390
CALVIN 370
CARTWRIGHT, "Young Mr." 411
" "Old Mr." 400
" "Mrs. C's Sister" 388
CLARK, MISS 439
CLARK, THOMAS 438
CLERGYMAN, A 502
DANTE 427
DESENFANS, NOEL 503
DIRGE, MRS. 377
DOCTOR, A. 397
DRAYTON, MICHAEL 430
ELIZABETH, QUEEN OF BOHEMIA 392
EXETER, DUKE OF 394
FALKLAND, LADY 498
FIELD, NATHANIEL 385
FROBISHER 375
HENRY, PRINCE OF WALES 417
KINGS AND QUEENS OF ENGLAND 384, 521-536
LADY IN ELIZABETHAN DRESS 389
LAUD, ARCHBISHOP 420
LEE, NATHANIEL 569
LOVELACE, LORD 373
" RICHARD 363
" SERJEANT 372
" Sir WILLIAM 365
" Sir W. (of Bethesden) 367
" THOMAS 364
LUTHER, MARTIN 421
MAN 405, 415, 504
MARLBOROUGH, DUKE OF 494
MARY, PRINCESS OF ORANGE 381
NOWELL, ALEXANDER 419
PERKINS, RICHARD 423
" WILLIAM 369
READING, JOHN 448
SLY, WILLIAM 391
SUFFOLK, DUCHESS OF 396
WOMAN 404, 501

UNKNOWN: SUBJECT PIECES.

ADAM AND EVE 505
BAGPIPER AND GIRL... 358
CHRIST IN CHARGE OF SOLDIERS 432
CLEOPATRA AND THE ASP... 160
DEAD GAME 351, 357
DUTCH INTERIOR 515, 516
EASTERN ENCAMPMENT 435
ELIJAH AND THE WIDOW'S SON... 366
EMBLEMATIC DESIGN 513
FLORA AND CUPID 510
FRUIT 520
FRUIT AND BIRD 433
FRUIT WITH SQUIRREL 350
HOLY FAMILY 506
JOSEPHUS 383
LANDSCAPE WITH SHEEP... 469
LAUGHING HEAD 512
LIBERALITY 547
MAGDALEN 508
MAN FROWNING 402
MAN WITH A JUG 407
PIETY 546
POND WITH DUCKS 519
POULTRY... 425
PROCESSION OF MARINE DEITIES 353
SEAPIECE... 518
SIBYLS (9) 537-545
ST. JEROME (head) 410
ST. PAUL (head)... 401
STILL LIFE 355, 406
SUSANNA AND THE ELDERS 408
TWO RUSTICS (heads)... 413
VENUS AND ADONIS... 511
WINGED NUDE FIGURE 509
WINTER SCENE ON THE ICE 514

INDEX II.

NUMERICAL LIST OF PICTURES.

The *first* column gives the number affixed to the frame, corresponding to the number in this Catalogue.

The *second* column gives the subject; and the *third*, the artist.

The *fourth* column gives the date of the picture's acquisition, and the *last* column, the manner of acquisition. "Alleyn" means that the picture was included in the bequest of the Founder of the College (*see* above, p. v.). "Bourgeois," that it was included in the Desenfans-Bourgeois Collection (p. xv). Where, after "Bourgeois," the letter "D" with a numeral is given, it means that the picture can be identified with one so numbered in Desenfans' Catalogue of 1802 (*see* pp. ix, x). "Cartwright," usually followed by a numeral, means that the picture was included in the Cartwright Bequest (p. v), the number being that which the picture bears in his MS. Catalogue. "Linley" means that the picture was given or bequeathed either by William Linley or the Rev. Ozias Linley; to such pictures the date "1831–5" is given, precision being impossible, for a reason already explained (p. xvii). In the case of other accessions, "B" means bequest; "G" gift; and "P" purchase. Particulars under the fourth and fifth columns are in some cases unknown, as in earlier years the College seems to have kept no register of pictures.

No.	Subject.	Artist.	Date.	How Acquired.
1	Cupid	After Rubens ...	1811	Bourgeois.
2	St. Cecilia	Bolognese School	,,	,,
3	Classical Landscape...	Romeyn	,,	,,
4	View on a Plain ...	Cuyp	,,	,,
5	Landscape with Cattle	Romeyn	,,	,,
6	A Tiger Hunt ...	Sir P. F. Bourgeois.	,,	,,
7	Landscape with a Tower.	Dutch School ...	,,	,,
8	Italian Landscape ...	Both	,,	,,

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
9	Landscape with a Church.	Verboom ...	1811	Bourgeois.
10	Italian Landscape ...	Both ...	,,	,,
11	Arch of Constantine	Swanevelt ...	,,	,,
12	Banks of a Brook ...	Both ...	,,	,,
13	St. Anthony of Padua	Spanish School...	,,	,,
14	A Village on Fire ...	Teniers, the Elder	,,	,,
15	A Road near a Lake...	Both	,,	,,
16	A Road near Cottages	Sch. of S. Ruysdael.	,,	,,
17	Sir P. F. Bourgeois...	Sir W. Beechey...	1836	G The Artist.
18	Carrying Hay ...	After Ph. Wouwerman.	1811	Bourgeois.
19	Roman Soldier with Trophy.	Sch. of Rubens ...	,,	,,
20	Landscape with Figures.	Jan Miel ...	,,	,,
21	Cupid on a Bed ...	Italian School ...	,,	,,
22	Susannah and the Elders.	Elsheimer ...	,,	,,
23	Ruins of a Temple ...	Breenbergh ...	,,	,,
24	Christ as a Boy ...	German School...	,,	,,
25	Satyr and Nymph ...	Poelenburg ...	,,	,,
26	Ruins of Roman Building.	Breenbergh ...	,,	,,
27	St. Jerome	Italian School ...	,,	,,
28	Noel Desenfans ...	J. Northcote ...	,,	,,
29	Woman Spinning ...	Dutch School ...	,,	,,
30	Castle in a Wood ...	G. Poussin ...	,,	,, D 67
31	Gipsies	Teniers, the Elder	,,	,,
32	Hagar and Ishmael ...	Mola	,,	,,
33	Peasant Eating Mussels.	Teniers, the Elder	,,	,,
34	Sandhills	Pieter Wouwerman.	,,	,,
35	Peasants Playing Cards.	Teniers, the Elder	,,	,,
36	Sandbank	Pieter Wouwerman.	,,	,,
37	Shepherd and Cows...	Dutch School ...	,,	,,
38	St. Lawrence... ...	Italian School ...	,,	,,
39	An Old Building ...	Dusart	,,	,,
40	Four Saints	Sch. of Rubens...	,,	,,
41	St. Sebastian... ...	Italian School ...	,,	,,
42	Fruit	J. van Huysum	,,	,, D 137

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
43	Cornucopia	Rubens	1811	Bourgeois.
44	View on the Rhine ...	H. Saftleven ...	,,	,,
45	Cottage Interior ...	A. van Ostade ...	,,	,, D 75
46	St. Sebastian... ...	Belucci	1852	G Rev. T. B. Murray.
47	Landscape	Jan Weenix ...	1811	Bourgeois
48	Woman with Cows ...	Sch. of Dujardin	,,	,,
49	Road near a Cottage	Teniers, the Elder	,,	,,
50	Old Woman Eating...	Brekelenkam ...	,,	,, D 129
51	Cows and Sheep ...	A. van de Velde...	,,	,,
52	A Cottage	Teniers, the Elder	,,	,,
53	Landscape with Figures.	Sch. of Claude ...	,,	,,
54	The Guard-Room ...	Teniers, the Younger.	,,	,,
55	Blacksmith's Shop ...	Lingelbach ...	,,	,,
56	Lady and Virginals...	Gerard Dou ...	,,	,, D 127
57	Brick-making ...	Teniers, the Younger.	,,	,,
58	Virgin, Child and St. Joseph.	After Albani ...	,,	,,
59	Interior of a Church	Saenredam ...	,,	,,
60	Landscape with Cattle	Cuyp	,,	,,
61	Flowers	Jan van Huysum	,,	,, D 137
62	Christ Bearing His Cross.	Spanish School...	,,	,,
63	Cows and Sheep ...	Cuyp	,,	,,
64	Peasant with Cows ...	Camphuisen ...	,,	,,
65	White Horse	Cuyp	,,	,,
66	P. de Loutherbourg...	Gainsborough ...	,,	,,
67	View on the Coast ...	Ph. Wouwerman	,,	,,
68	A Calm	W. van de Velde	,,	,,
69	Crucifixion of St. Peter.	Spanish School...	,,	,,
70	Rock near a Plain ...	Sch. of G. Poussin	,,	,,
71	Two Horses	Cuyp	,,	,,
72	Peasants and White Horse.	Dujardin ...	,,	,,
73	A Grey Horse ...	After Van Dyck	,,	,,
74	Portrait of a Lady ...	Grimou	,,	,,
75	Rape of Proserpine ...	Venetian School	,,	,,
76	Peasants in Conversation.	Teniers, the Elder	,,	,,

Numerical List of Pictures—*continued*.

No.	Subject.	Artist.	Date.	How Acquired.
77	Halt of Cavaliers ...	Ph. Wouwerman	1811	Bourgeois.
78	Halt of a Hunting Party.	,,	,,	,,
79	Two Horsemen ...	,,	,,	,,
80	Portrait of a Lady ...	C. Johnson ...	,,	,,
81	Charity	Van Dyck ...	,,	,,
82	Smith Shoeing an Ox	Dujardin ...	,,	,,
83	Portrait of Boileau ...	Sch. of Rigaud ...	,,	,,
84	A Music Party ...	Venetian School	,,	,,
85	Portrait of Louis XIV	School of Rigaud	,,	,,
86	Landscape with Sportsmen.	Pynacker ...	,,	,,
87	Landscape and Water-mill.	Hobbema ...	,,	,,
88	Farrier and Peasants	N. Berchem ...	,,	,,
89	Portrait of Lady ...	C. Johnson ...	,,	,,
90	Madonna and Child ...	Van Dyck ...	,,	,,
91	Return from Hawking	Ph. Wouwerman	,,	,,
92	Courtyard with Farrier	,,	,,	,,
93	Portrait of Racine ...	Sch. of Rigaud ...	,,	,,
94	His own Portrait ...	John Opie, R.A.	,,	,,
95	Castle and its Proprietor.	Teniers, the Younger.	,,	,, D 169
96	Evening Ride near a River.	Cuyp	,,	,,
97	Halt of Travellers ...	Ph. Wouwerman	,,	,,
98	Woman with a Jug ...	A. van Ostade ...	,,	,,
99	Portrait of a Young Man.	Rembrandt ...	,,	,,
100	Cupid	Sir P. F. Bourgeois.	,,	,,
101	Landscape	After N. Poussin	,,	,,
102	Mother and Sick Child	Sir J. Reynolds ...	,,	,,
103	A Brisk Breeze ...	W. van de Velde	,,	,,
104	His own Portrait ...	Sir J. Reynolds ...	,,	,,
105	A Waterfall	J. Ruysdael ...	,,	,,
106	Peasant with Glass ...	Teniers, the Elder	,,	,,
107	A Female Pilgrim ...	Teniers, the Younger.	,,	,,
108	Interior of Ale-house	A. Brouwer ...	,,	,,
109	A Male Pilgrim ...	Teniers, the Younger.	,,	,,
110	An Old Woman ...	Teniers, the Elder	,,	,,
111	John Philip Kemble	Sir W. Beechey ...	,,	,,
112	A Winter Scene ...	Teniers, the Elder	,,	,,

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
113	A Man Smoking ...	A. van Ostade ...	1811	Bourgeois.
114	Landscape	Jan Wynants ...	„	„
115	Boors Making Merry	A. van Ostade ...	„	„
116	Boy with Bottle ...	P. C. van Slingeland.	„	„
117	Landscape	Jan Wynants ...	„	„
118	View in Rhine Country.	W. Du Bois ...	„	„
119	Landscape	English School...	„	„ D 31
120	Vase with Flowers ...	Jan van Huysum	„	„
121	Roman Emperor ...	Pietro da Cortona	„	„
122	Road thro' a Wood ...	N. Berchem ...	„	„
123	Shepherd and Shepherdess.	Sch. of Rubens...	„	„
124	Road near a River ...	Cuyp	„	„ D 142
125	St. Barbara	Rubens	„	„ D 84
126	Jacob's Dream ...	Sch. of Rembrandt.	„	„ D 72
127	Samson and Delilah	Van Dyck ...	„	„
128	Cattle near a River ...	Cuyp	„	„
129	St. Jerome in Prayer	Italian School ...	„	„
130	Virgin and Child ...	After Rubens ...	„	„
131	Helen Fourment ...	Rubens	„	„
132	Landscape with Shepherd.	After Rubens ...	„	„ D 87
133	Landscape with Cattle	A. van Borssom...	„	„
134	The Rebel Angels ...	S. Ricci	„	„
135	Landscape with Cattle	Sir P. F. Bourgeois.	„	„
136	Mountainous Landscape.	Swanevelt ...	„	„
137	Pool with Friars Fishing.	Salvator Rosa ...	„	„
138	The Ferry Boat ...	F. Casanova ...	„	„
139	Vase with Flowers ...	Jan van Huysum	„	„
140	Thomas Linley, the Elder.	Gainsborough ...	1831–5	Linley.
141	Interior of Cathedral	Pieter Neeffs ...	1811	Bourgeois.
142	The Chaff-Cutter ...	Teniers, the Younger.	„	„
143	Portrait of a Lady ...	Rubens	„	„ D 88

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
144	Cattle, Dort in Distance	Cuyp	1811	Bourgeois.
145	A Bull	Ommeganck ...	,,	,,
146	A Sow and Litter ...	Teniers, the Younger.	,,	,,
147	The Judgment of Paris.	A. van der Werff	,,	,, D 169
148	Saint Blessing the Sick.	After Rubens ...	,,	,,
149	Sacrifice of Iphigenia	Sir P. F. Bourgeois.	,,	,,
150	Landscape	W. S. Woodburn	,,	,,
151	Portrait of an Old Man.	German School...	,,	,, D 169
152	Prince of Asturias ...	After Velazquez	,,	,,
153	Lady Purchasing Game.	Dutch School ...	,,	,,
154	Magdalen	After An. Carracci	,,	,,
155	Two Churches and a Wall.	Jan van der Heyde	,,	,,
156	Le Bal Champêtre ...	Watteau	,,	,, D 68
157	Travelling Peasants...	N. Berchem ...	,,	,,
158	Joseph and Pharaoh's Ring.	G. D. Tiepolo ...	,,	,,
159	Portrait of a Young Lady.	Sch. of P. Veronese.	,,	,,
160	Head of Cleopatra ...	Unknown ...	?	Alleyn or Cartwright.
161	The Holy Family ...	Sch. of Schedone	1811	Bourgeois.
162	A Pietà	Sch. of L. Carracci	,,	,,
163	Girl at the Window...	Rembrandt ...	,,	,,
164	Apollo and Marsyas...	Filippo Lauri ...	,,	,,
165	Venus and Cupid ...	Sch. of Rubens ...	,,	,,
166	Roman Fountain ...	N. Berchem ...	,,	,,
167	Fête Champètre ...	Watteau	,,	,,
168	Landscape with Windmills.	J. Ruysdael ...	,,	,,
169	Charles Small Pybus	Sir W. Beechey...	,,	,,
170	Philip Herbert, Lord Pembroke.	Van Dyck ...	,,	,,
171	Tivoli : Cascatelle ...	R. Wilson ...	,,	,,
172	Sir P. F. Bourgeois ...	J. Northcote ...	,,	,,
173	Portrait of a Knight	Van Dyck ...	,,	,,
174	Rome : Campo Vaccino.	Claude	,,	,,
175	Cattle and Figures ...	Zuccarelli ...	,,	,,
176	Apollo and Daphne ...	G. de Lairesse ...	,,	,,

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
177	Peasants and Cattle	After A. van de Velde.	1811	Bourgeois.
178	William Linley ...	Sir T. Lawrence	1831–5	Linley.
179	Pan and Syrinx ...	Gerard de Lairesse	1811	Bourgeois.
180	Musicians	Le Nain	„	„
181	Fishing on the Ice ...	Cuyp	„	„
182	Peasants in the Fields	Ph. Wouwerman	„	„
183	Bridge : Italian Landscape.	Pynacker ...	„	„
184	Figures : river bank	Italian School ...	„	„
185	Jacob and Rachel ...	Spanish School...	„	„
186	Diana	G. B. Tiepolo ...	„	„
187	Immaculate Conception.	Murillo	„	„
188	Portrait of Molière ...	French School ...	1854	G George Bartley.
189	Diana and Apollo ...	G. B. Tiepolo ...	1811	Bourgeois.
190	Inspiration of a Saint	Sch. of Van Dyck	„	„
191	Ceres at the Cottage	Schalken ...	„	„ D 128
192	Cattle near a River ...	Cuyp	„	„
193	Halt of Sportsmen ...	Ph. Wouwerman	„	„
194	Lady Venetia Digby...	Van Dyck ...	„	„
195	Resurrection of Christ	Ricci	„	„
196	Peasants at a Ford ...	N. Berchem ...	„	„
197	A Calm	W. van de Velde	„	„
198	Portrait of a Lady ...	Copy after Titian	„	„
199	A Flower Girl ...	Murillo	„	„
200	Portrait of a Lady ...	Sch. of Van Dyck	„	„
201	Lady Penelope Nauntton.	„ „	„	„
202	Massacre of Innocents	C. Le Brun ...	„	„
203	A Roman Road ...	After N. Poussin	„	„
204	Death of Lucretia ...	Guido Reni ...	„	„
205	Jacob and Laban ...	Claude	„	„
206	Infant Christ Sleeping.	Sch. of Murillo...	„	„
207	St. Catherine... ...	Venetian School	„	„ D 39
208	A Mountain Path ...	Both	„	„
209	Venus and Adonis ...	Copy after Titian	„	„ D 35
210	The Edge of a Wood	J. Ruysdael ...	„	„
211	Infant St. John ...	Sch. of Murillo...	„	„
212	Europa and the Bull	After Guido Reni	„	„ D 5

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
213	Destruction of Niobe's Children.	G. Poussin ...	1811	Bourgeois.
214	Isaac Blessing Jacob	Jan Victors ...	„	„
215	Classical Seaport: Sunset.	Claude	„	„
216	Soldiers Gambling ...	Salvator Rosa ...	„	„ D 12
217	Village near a Lake...	Sch. of G. Poussin	„	„
218	Evening Landscape...	After Rubens ...	„	„
219	Mountainous Landscape.	Swanevelt ...	„	„
220	Embarkation of St. Paula.	Claude	„	„ D 60
221	Portrait of a Young Man.	Sch. of Rembrandt.	„	„
222	Two Peasant Boys and Negro Boy.	Murillo	„	„ D 177
223	The Infant Samuel ...	Sir Joshua Reynolds.	„	„
224	Two Peasant Boys ...	Murillo	„	„ D 178
225	Holy Family... ...	After N. Poussin	„	„
226	St. Martina and the Idols.	Pietro da Cortona.	„	„ D 17
227	Adoration of the Magi	N. Poussin ...	„	„
228	Virgin and Child with St John.	Copy after A. del Sarto.	„	„
229	Inspiration of Anacreon.	N. Poussin ...	„	„
230	Virgin and Child with St John	An. Carracci ...	„	„
231	Boys in a Landscape	Venetian School	„	„
232	St. Peter and St. Francis.	L. Carracci ...	„	„
233	A Locksmith... ...	Ribera	„	„
234	Nursing of Jupiter ...	N. Poussin ...	„	„
235	Creation of Eve ...	Nuvolone ...	1845	G Martin Tupper's family.
236	Triumph of David ...	N. Poussin ...	1811	Bourgeois.
237	St. Cecilia	Gennari	„	„
238	Rinaldo and Armida	N. Poussin ...	„	„
239	Marriage of St. Catherine.	Sch. P. Veronese	„	„ D 40
240	Flight into Egypt ...	N. Poussin ...	„	„ D 53
241	St. Francis of Assisi	Raphael	„	„

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
242	St. Catherine of Siena	Carlo Dolci ...	1811	Bourgeois.
243	St. Anthony of Padua	Raphael	,,	,,
244	Horatius Cocles ...	Le Brun... ...	,,	,,
245	Cattle near a River ...	Cuyp	,,	,,
246	Virgin and Child ...	Copy after Correggio.	,,	,,
247	Italian Courtyard ...	Jan Miel... ...	,,	,,
248	Venus and Cupid ...	Cambiaso ...	,,	,,
249	Philip IV. of Spain ...	Velazquez ...	,,	,,
250	Christ on the Cross ...	Flemish School...	1875	B Dr. George Webster.
251	Holy Family... ...	After A. del Sarto	1811	Bourgeois.
252	St. Catherine of Siena	A. Sacchi ...	,,	,,
253	St. Francis	Italian School ...	,,	,,
254	Portrait of a Young Lady.	,, ,, ...	,,	,,
255	Death of St. Francis...	Ag. Carracci ...	,,	,,
256	Virgin and Child ...	Umbrian School	,,	,,
257	Mary Magdalene ...	Cignani	,,	,,
258	Portrait of a Young Man.	P. di Cosimo ...	,,	,,
259	Head of the Madonna	Sch. of Albani ...	,,	,,
260	Venus Gathering Apples.	Italian School ...	,,	,,
261	A "Riposo"	Mola	,,	,,
262	St. John Baptist Preaching.	Guido Reni ...	,,	,,
263	Assumption of the Virgin.	N. Poussin ...	,,	,,
264	The Three Graces ...	Rubens	,,	,,
265	The Entombment ...	An. Carracci ...	,,	,,
266	St. Barbara	Copy after Titian	,,	,,
267	Judith and Holofernes	After C. Allori ...	,,	,,
268	St. Sebastian... ...	After Guido Reni	,,	,, D 3
269	A Franciscan Monk...	L. Carracci ...	,,	,,
270	A Saint and a Venetian Gentleman.	P. Veronese ...	,,	,,
271	Salvator Mundi ...	Sch. of Cologne...	,,	,,
272	The Good Shepherd...	After Murillo ...	,,	,,
273	Europa and the Bull	Copy after Titian	,,	,,
274	The Holy Family ...	Carlo Maratti ...	,,	,,
275	Two Infant Angels...	Sch. of Murillo...	,,	,,
276	Adoration of the Magi	,, ,, ...	,,	,,
277	Portrait of a Boy ...	Juan de Pareja...	,,	,,
278	A decorative design...	G. B. Tiepoli ...	,,	,,
279	The Entombment ...	Salvator Rosa ...	,,	,,

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
280	Salvator Mundi ...	Bolognese School	1811	Bourgeois.
281	Madonna del Rosario	Murillo	„	„
282	Woman taken in Adultery.	Guercino ...	„	„
283	Adoration of the Shepherds.	Domenichino ...	„	„
284	Head of the Magdalen	Sch. of Guido Reni.	„	„
285	Venus, Mars and Cupid.	Rubens	„	„
286	Head of an Old Man...	Italian School ...	„	„
287	A Venetian Procurator	Turchi	„	„
288	Descent from the Cross.	Sch. of Van Dyck	„	„
289	The Holy Family ...	Bugiardini ...	„	„
290	Portrait of an Old Lady.	Sch. of Rubens ...	„	„
291	Charles Kemble ...	H. P. Briggs, R.A.	1854	G George Bartley.
292	St. Veronica	Carlo Dolci ...	1811	Bourgeois. D 13
293	Satyr Eating with Peasants.	After Jordaens...	„	„
294	Landscape and Cattle	Sir P. F. Bourgeois.	„	„
295	A Young Man Drawing.	Venetian School	„	„
296	A Riding School ...	Cuyp	„	„
297	Landscape with Cattle	P. J. de Loutherbourg.	„	„
298	A Calm	Peter Monamy ...	„	„
299	Sunset with Sheep ...	Teniers the Elder	„	„
300	Seaport: Sunrise ...	C. J. Vernet ...	„	„
301	Funeral Procession: White Friars.	Sir P. F. Bourgeois.	„	„ D 179
302	Samuel Linley, R.N.	Gainsborough ...	1831–5	Linley.
303	Landscape with Aqueduct.	Italian School ...	1811	Bourgeois.
304	The Princess Victoria	S. P. Denning ...	1891	P Dulwich College.
305	Castle and Waterfall	Italian School ...	1811	Bourgeois.
306	Seaport: Sunset ...	C. J. Vernet ...	„	„
307	Girls at Work ...	J. B. S. Chardin	„	„
308	View on the Seashore	Sir P. F. Bourgeois.	„	„
309	Gathering Grapes ...	After Claude ...	„	„

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
310	A Kneeling Friar ...	Sir P. F. Bourgeois.	1811	Bourgeois.
311	Soldiers (a sketch) ...	,, ,,	,,	,,
312	A "Riposo"	Claude	,,	,,
313	Child and Guardian Angel.	French School ...	,,	,,
314	St. Peter in Prayer ...	Teniers the Elder	,,	,,
315	View on the Maas ...	Cuyp	,,	,,
316	Mrs. Moodey and Children.	Gainsborough ...	1835	G Captain Moodey.
317	Landscape	English School...	1811	Bourgeois.
318	Mrs. Siddons as the Tragic Muse.	Sir Joshua Reynolds.	,,	,,
319	Harbour of Genoa ...	Sch. of C. J. Vernel.	,,	,,
320	Mrs. Sheridan and Mrs. Tickell.	Gainsborough ...	1822	G William Linley
321	Winter	Teniers the Elder	1811	Bourgeois. D 96
322	Flowers	Daniel Seghers...	,,	,,
323	Mary Magdalene ...	Teniers the Elder	,,	,,
324	Cattle and Landscape	After Paul Potter	,,	,,
325	Landscape and Cattle	Sir P. F. Bourgeois.	,,	,,
326	Seaport	J. Lingelbach ...	,,	,,
327	Boats in a Storm ...	L. Bakhuisen ...	,,	,,
328	Italian Landscape ...	C. J. Vernet ...	,,	,,
329	A Hawk and Sparrows	Dutch School ...	,,	,,
330	Buildings in a Park...	Dirk van Bergen	,,	,,
331	Thomas Linley, the Younger.	Gainsborough ...	1831–5	Linley.
332	Sheep at a Well ...	Gerard van Herp	1811	Bourgeois.
333	Battle Scene	Sir Joshua Reynolds.	,,	,,
334	Cattle and Sheep ...	After Paul Potter	,,	,,
335	View on the Seashore	Sir P. F. Bourgeois.	,,	,,
336	Mercury and Argus ...	Sch. of Claude ...	,,	,,
337	A Laundress, near Ruins.	N. Berchem ...	,,	,,
338	Mountain Valley ...	Breenbergh ...	,,	,,
339	Landscape with Cattle	Loutherbourg ...	,,	,,
340	River Scene: Moonlight.	After Aart van der Neer.	,,	,,
341	Autumn	Teniers the Elder	,,	,,
342	Man Holding a Horse	Sir P. F. Bourgeois.	,,	,,

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
343	A Cow...	Dutch School ...	1811	Bourgeois.
344	Tobit and the Angel	Sir P. F. Bourgeois.	„	„
345	Girl with Hurdy-gurdy.	French School ...	„	„
346	Thomas Stothard, R.A.	John Wood ...	1883	G Miss Elizabeth Wood.
347	Skirmish of Cavalry...	Snayers	1811	Bourgeois.
348	Landscape with Cattle	Cuyp	„	„
349	Canal with Bridge ...	Sch. of J. Ruysdael.	„	„
350	Fruit with Squirrel...	Unknown ...	1686	Cartwright, 85
351	Dead Game	„ ...	„	„ 185
352	Christ and John as Children.	Copy after Van Dyck.	„	„ 99
353	Procession of Marine Deities.	Unknown ...	„	„ 176
354	Portraits: Emblematic picture.	Asc. to L. de Heere	?	Alleyn or Cartwright.
355	Still Life	Unknown ...	?	Unknown.
356	Company of Horse Soldiers.	Asc. to Brueghel	1686	Cartwright, 28
357	Dead Game	Unknown ...	„	„ 67
358	Bagpiper and Girl ...	„ ...	„	„ 175
359	Seapiece	Castro	„	„ 225
360	London: View on Thames.	Cornelius Bol ...	?	Cartwright?
361	Seapiece	Castro	1686	Cartwright, 224
362	Head of a Woman ...	Jacob Huysmans	„	„ 72
363	Richard Lovelace ...	Unknown ...	„	„ 100
364	Thomas Lovelace ...	„ ...	„	„ 180
365	Sir William Lovelace	„ ...	„	„ 179
366	Elijah and the Widow's Son.	„ ...	?	Unknown.
367	Sir William Lovelace (of Bethersden).	„ ...	1686	Cartwright, 165
368	Théodore de Bèze ...	„ ...	1626	Alleyn.
369	William Perkins ...	„ ...	„	„
370	Calvin...	„ ...	„	„
371	Farmstead and Sheep Shearing.	G. Colonia ...	1686	Cartwright, 83
372	Serjeant Lovelace ...	Unknown ...	„	„ 181
373	Lord Lovelace ...	„ ...	„	„ 121
374	Head of a Man ...	John Greenhill...	„	„ 117
375	Sir Martin Frobisher	Unknown ...	„	„ 174
376	Landscape	Robert Streater	„	„ 228

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
377	Mr. Dirge's Wife ...	Unknown ...	1686	Cartwright, 156
378	Lovelace's "Althea"	,, ...	,,	,, 77
379	Head of a Girl ...	Isaac Fuller ...	,,	,, 110
380	Head of a Woman ...	Richard Burbage	,,	,, 103
381	Princess Mary of Orange.	Unknown ...	,,	,, 118
382	Mater Dolorosa ...	Copy after C. Dolci	?	Unknown.
383	Head of Josephus ...	Unknown ...	?	,,
384	King James I. ...	,, ...	1626	Alleyn.
385	Nathan Field ...	,, ...	1686	Cartwright, 167
386	Landscape: Summer	Copy after Bassano	,,	,, 69
387	Mrs. Cartwright ...	John Greenhill...	,,	,, 116
388	Mrs. Cartwright's Sister	Unknown ...	,,	,, 120
389	Portrait of a Lady ...	,,	,,	,, 97
390	Tom Bond	,, ...	,,	,, 148
391	William Sly	,, ...	,,	,, 109
392	Elizabeth, Queen of Bohemia.	,, ...	1626	Alleyn.
393	William Cartwright...	John Greenhill...	1686	Cartwright, 234
394	The Duke of Exeter...	Unknown ...	,,	,, 101
395	Richard Burbage ...	Richard Burbage	,,	,, 105
396	The Duchess of Suffolk	Unknown ...	,,	,, 96
397	Head of a Doctor ...	,, ...	,,	,, 107
398	Landscape: Winter...	Copy after Bassano.	,,	,, 80
399	The First Mrs. Cartwright.	John Greenhill...	,,	,, 78
400	"Old Mr. Cartwright"	Unknown ...	,,	,, 168
401	Head of St. Paul ...	,, ...	,,	,, 104
402	A Man Frowning ...	,, ...	?	Unknown.
403	A Night Scene ...	After Rubens ...	?	G Rev. John Vane.
404	Head of a Woman ...	Unknown ...	1686	Cartwright, 119
405	Head of a Man ...	,, ...	?	Unknown.
406	Still Life	,, ...	1686	Cartwright, 87
407	Man with a Jug ...	,, ...	,,	,, 71
408	Susanna and the Elders.	,, ...	,,	,, 123
409	The Holy Family ...	After Baroccio ...	,,	,, 145
410	Head of St. Jerome...	Unknown ...	,,	,, 91
411	"Young Mr. Cartwright."	,, ...	,,	,, 169

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
412	Landscape : Spring ...	Copy after Bassano.	1686	Cartwright, 70
413	Heads of Two Rustics	Unknown ...	,,	,, 172
414	King Charles I. ...	Copy after Van Dyck.	,,	,, 94
415	Head of a Man ...	Unknown ...	?	Unknown.
416	The Duke of York (James II.).	John Greenhill...	1686	Cartwright, 68
417	Henry, Prince of Wales.	Unknown ...	1626	Alleyn.
418	John Greenhill ...	John Greenhill...	1686	Cartwright, 95
419	Alexander Nowell ...	Unknown ...	1626	Alleyn.
420	Archbishop Laud ...	,, ...	1686	Cartwright, 56
421	Martin Luther ...	,, ...	1626	Alleyn.
422	Landscape: Autumn	Copy after Bassano.	1686	Cartwright, 79
423	Richard Perkins ...	Unknown ...	,,	,, 166
424	King Charles II. ...	Asc. to Greenhill	,,	,, 76
425	Poultry	Unknown ...	,,	,, 75
426	Queen Henrietta Maria.	Copy after Van Dyck.	,,	,, 93
427	Head of Dante ...	Unknown ...	?	Unknown.
428	Seapiece	Castro	1686	Cartwright, 227
429	Still Life	Parry Walton ...	,,	,, 122
430	Michael Drayton ...	Unknown ...	,,	,, 108
431	Flight into Egypt ...	Colonia	,,	,, 82
432	Christ in Charge of the Soldiers.	Unknown ...	,,	,, 111
433	Fruit and Bird ...	,, ...	,,	,, 86
434	Ecce Homo	Copy after Correggio.	,,	,, 164
435	Eastern Encampment	Unknown ...	,,	,, 124
436	Sea piece	Castro	,,	,, 216
437	,,	,,	,,	Cartwright.
438	Thomas Clark ...	Unknown ...	?	Unknown.
439	Miss Clark ...	,, ...	?	,,
440	Joseph Allen... ...	George Romney	1775	G Dulwich College.
441	James Allen	Unknown ...	?	Unknown.
442	Rev. William Rogers	A. S. Cope ...	1897	G Miss Rogers.
443	Edward Alleyn ...	Unknown ...	1626	Alleyn.
444	Joan Alleyn	,, ...	,,	,,
445	Francis Bacon ...	,, ...	1873	G Miss Love.
446	The Tribute Money...	T. F. Hodgkins...	1894	G The Artist.

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
447	John Allen	Copy after Landseer.	1843	G Colonel Fox.
448	John Reading ...	Unknown ...	?	Unknown.
449	George Bartley ...	Samuel Lane ...	1854	G George Bartley.
450	Harvesting	After Rubens ...	1811	Bourgeois.
451	Venus Weeping over Adonis.	Sch. of Rubens...	„	„ D 92
452	Bacchanals	Zuccarrelli ...	„	Bourgeois.
453	Diana and Endymion	John Wood ...	1897	G Thomas Gray.
454	The Orphans	„ ...	„	G Miss S. Wyatt Gray.
455	Abraham, Sarah, and Hagar.	F. Pourbus, the Younger.	1894	G John Watts.
456	Mrs. Thomas Linley	Ozias Humphry	1831–5	Linley.
457	Mountainous Landscape.	Sch. of S. Rosa...	1811	Bourgeois.
458	Salmacis and Hermaphroditus.	Copy after Albani	„	„
459	Religion in the Desert	Sir P. F. Bourgeois.	„	„
460	Landscape with Figures.	„	„	„
461	A Sketch	„	„	„
462	Landscape with Cattle.	„	„	„
463	A Sketch	„	„	„
464	Sir P. F. Bourgeois ...	„	1866	G Exors. Sir Felix Agar.
465	„ ...	Copy after Beechey.	1811	Bourgeois.
466	„ ...	„	„	„
467	William Tell	Sir P. F. Bourgeois.	„	„
468	Venus and Cupid ...	Copy after Correggio.	„	„
469	Landscape with Sheep	Unknown ...	„	„
470	Entrance to a Palace	Dirk van Deelen	„	„
471	Landscape with Sportsman.	Dutch School ...	„	„
472	A Light Breeze ...	„	„	„
473	Infant St. John ...	Italian School ...	„	„
474	Ozias Linley ...	Sir T. Lawrence	1831–5	Linley.
475	Miss Maria Linley ...	„	„	„

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
476	Noel Desenfans ...	William Owen...	1811	Bourgeois.
477	The Nurture of Bacchus.	After N. Poussin	,,	,,
478	Abraham and the Angels.	,,	,,	,,
479	Mountainous Landscape.	,,	,,	,,
480	Fisherman and Gateway.	,,	,,	,,
481	Venus and Mercury	,,	,,	,,
482	Jupiter and Antiope	,,	,,	,,
483	Death of Cardinal Beaufort.	Sir J. Reynolds...	,,	,,
484	Venus	Venetian School	,,	,,
485	Jupiter and Antiope	F. Verwilt ...	,,	,,
486	Landscape with Horses.	English School...	,,	,,
487	Massacre of the Innocents.	,, ...	,,	,,
488	Equestrian Portrait...	,, ...	,,	,,
489	Michael Poniatowski	French School ...	,,	,,
490	Stanislaus, King of Poland.	,, ...	,,	,,
491	A Family at a Grave	Sir P. F. Bourgeois.	1888	P Dulwich College.
492	Samson and the Lion	T. F. Hodgkins...	1892	G The Artist.
493	Samson and the Philistines.	,, ...	,,	G ,,
494	The Duke of Marlborough.	Unknown ...	?	Unknown.
495	James Allen	,, ...	?	,,
496	,, ...	,, ...	?	,,
497	Rev. A. J. Carver ...	S. M. Fisher ...	1883	G Francis Peek.
498	Lady Falkland ...	Unknown ...	?	Unknown.
499	Charles Druce ...	H. P. Briggs ...	1846	G Family C. Druce.
500	Mrs. Bartley	Samuel Lane ...	1854	G George Bartley.
501	Head of a Woman ...	Unknown ...	?	Unknown.
502	Portrait of a Clergyman.	,, ...	?	,,
503	Noel Desenfans ...	French School ...	1811	Bourgeois.
504	Portrait of a Man ...	Unknown ...	?	Unknown.
505	Adam and Eve ...	,, ..	?	,,
506	The Holy Family ...	,, ...	1686	Cartwright, 211

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
507	The Transfiguration	Copy after Raphael.	1796	G. Thomas Mills.
508	The Magdalen ...	Unknown ...	?	Unknown.
509	Winged Nude Figure	„ ...	1686	Cartwright 163.
510	Flora and Cupid ...	„ ...	?	Unknown.
511	Venus and Adonis ...	„ ...	1686	Cartwright. 151.
512	A Laughing Head ...	„ ...	?	Unknown.
513	An Emblematic Design.	„ ...	1686	Cartwright, 130.
514	Scene on the Ice ...	„ ...	„	„ 125
515	A Dutch Interior ...	„ ...	„	„ 26
516	„ „ ...	„ ...	„	„ 27
517	Seapiece	Castro	„	„ 219
518	„	Unknown ...	„	„ 213
519	Pond with Ducks ...	„ ...	?	Unknown.
520	Fruit	„ ...	1686	Cartwright, 237
521	William the Conqueror	„ ...	1626	Alleyn.
522	William Rufus ...	„ ...	„	„
523	Henry I.	„ ...	„	„
524	Henry II.	„ ...	„	„
525	Richard I.	„ ...	„	„
526	John	„ ...	„	„
527	Edward I.	„ ...	„	„
528	Henry IV.	„ ...	„	„
529	Henry VI.	„ ...	„	„
530	Edward V.	„ ...	„	„
531	Richard III.	„ ...	„	„
532	Henry VII.	„ ...	„	„
533	Henry VIII.	„ ...	„	„
534	Anne Boleyn... ...	„ ...	„	„
535	Edward VI.	„ ...	„	„
536	Queen Mary	„ ...	„	„
537	Sibilla Aegiptia ...	„ ...	„	„
538	„ Samia	„ ...	„	„
539	„ Cumana ...	„ ...	„	„
540	„ Cumea... ...	„ ...	„	„
541	„ Delphica ...	„ ...	„	„
542	„ Europa ...	„ ...	„	„
543	„ Hellespontica	„ ...	„	
544	„ Persica ...	„ ...	„	„
545	„ Tiburtina ...	„ ...	„	„
546	Piety	„ ...	„	„
547	Liberality	„ ...	„	„

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
548	King James I. ...	Ghæraedts ...	1898	G H. Y. Thompson.
549	Francis Bacon ...	After Somer ...	1901	G „
550	Queen Victoria ...	After Angeli ...	„	G Subscribers.
551	Edward Alleyn ...	Copy	„	G H. Y. Thompson.
552	Rev. J. H. Smith ...	S. H. White ...	„	G Subscribers.
553	Canon Carver ...	E. Hastain ...	1908	G W. Miller.
554	Sir P. F. Bourgeois ...	Sir W. Beechey...	„	G Canon Carver.
555	Nymphs at a Fountain	Sir Peter Lely ...	1911	Anonymous Donor.
556	Portrait of a Doctor...	Pieter Nason ...	„	„
557	Brawl in a Guard Room.	Sebastien Bourdon.	„	„
558	The Prodigal Son ...	Ribera	„	„
559	A Lady in Blue ...	D. Mytens ...	„	„
560	„ ...	„	„	„
561	Lord Egremont ...	R. Wilson ...	„	„
562	Portraits: a Fishing Party.	W. Hogarth ...	„	„
563	Abraham Cowley ...	Sir Peter Lely ...	„	„
564	A Gentleman in Black.	C. Johnson ...	„	„
565	Lord Somers... ...	John Riley ...	„	„
566	A Lady in Blue ...	Joseph Highmore	„	„
567	Dorothy Lady Townshend.	Charles Jervas ...	„	„
568	William Chiffinch ...	Gerard Soest ...	„	„
569	Nathaniel Lee ...	Unknown ...	„	„
570	Lord Carlisle and his Sister.	Sir Godfrey Kneller.	„	„
571	Portrait of a Lady ...	Gerard Honthorst.	„	„
572	Portrait of a Gentleman.	A. Hanneman ...	„	„
573	Aubrey de Vere ...	Asc. Samuel Cooper.	„	„
574	Abraham Cowley ...	Mary Beale ...	„	„
575	Portrait of a Lady ...	Michael Dahl ...	„	„
576	Portrait of a Gentleman.	„ ...	„	„
577	Archibald Hope ...	George Sanders	„	„
578	Portrait of a Lady ...	Thomas Hudson	„	„
579	Portrait of a Gentleman.	„	„	„

Numerical List of Pictures—*continued.*

No.	Subject.	Artist.	Date.	How Acquired.
580	Portrait of a Gentleman.	William Hogarth	1911	Anonymous Donor.
581	A Lady in White ...	John Vanderbank	,,	,,
582	Eliza and Mary Davidson.	Tilly Kettle ...	,,	,,
583	Portrait of a Lady ...	,, ,, ...	,,	,,
584	Sir William Jones ...	Simon Du Bois ...	,,	,,
585	Lady Jones	,, ,, ...	,,	,,
586	Mrs. West	Benjamin West...	,,	,,
587	Mrs. Morland ...	Robert Müller ...	,,	,,
588	A Lady and Gentleman.	T. Gainsborough	,,	,,
589	Portrait of a Divine	John Hoppner ...	,,	,,
590	William Hayley ...	George Romney	,,	,,
591	Portrait of a Gentleman.	Thomas Beach ...	,,	,,
592	Sir Harry Vane ...	William Dobson	,,	,,
593	Portrait of a Lady ...	Benjamin Wilson	,,	,,
594	Head of a Hound ...	After Velazquez	1912	G Lady Colin Campbell.

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